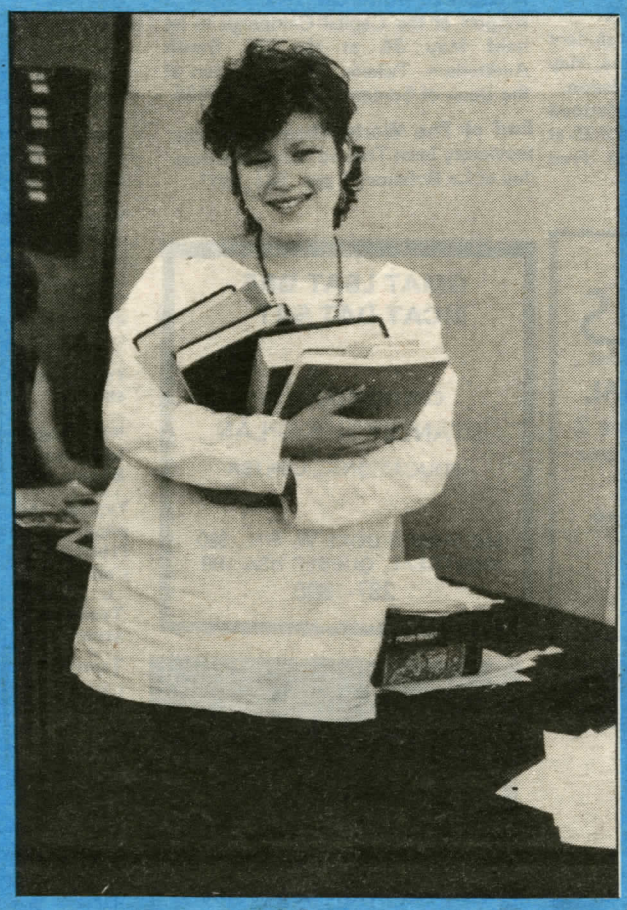
the Link

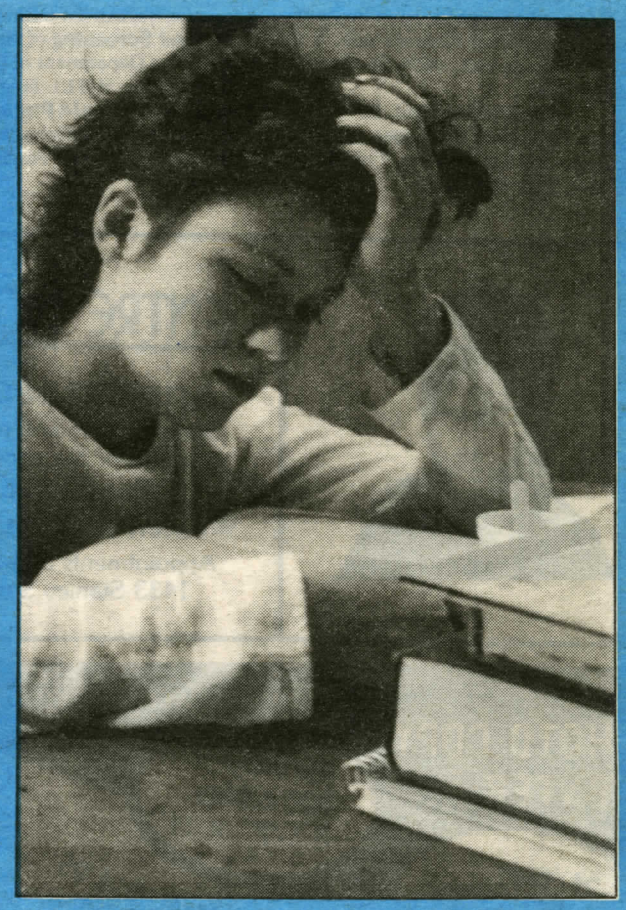
Concordia Unversity
Montreal, Quebec

Volume 6, Number 42
Thursday, April 17, 1986

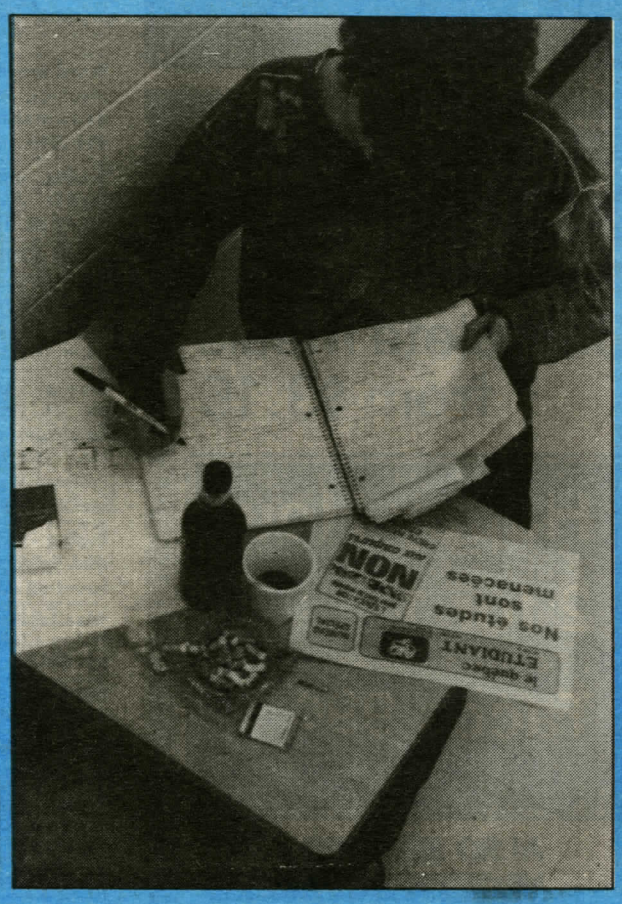
THE FALL OF AN ARTSIE



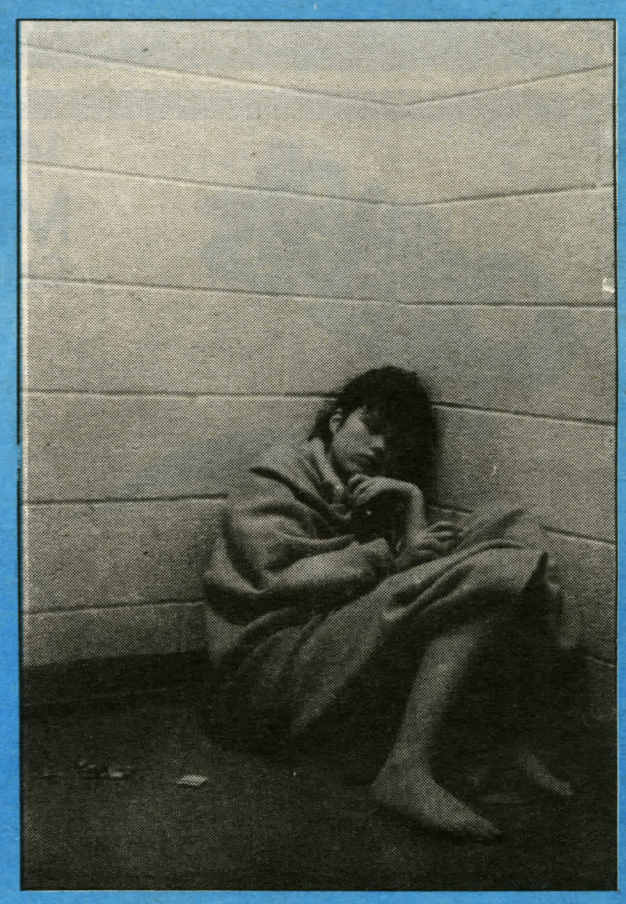
1985: First day of classes
"Hi! My name is Kathleen, and I'm going to study Arts!"



1986: Administration secretly plans to merge programs
"Gee, this sure is rewarding. I wonder if the Dean knows what I know?"



1989: Dean announces plans to phase out all Arts programs by 1999
"If I can only finish before my program dies, I'll have time to strangle the Dean and take off to Albania..."



1995 Concordia grants conditional amnesty to arts alumnus Kathleen
"Never, I'll never do it. I'll never repent I will not give back my degree. I will not be re-trained. I'd rather starve!"

Agenda

THURSDAY, APRIL 17

Aids Information Booth, 11:30 am to 1:30 pm, Hall Building Lobby.

Hypertension Stroll: nurses will check blood pessure in the Loyola Administration building (a.m.) and the Vanier Library and the Physical Plant (p.m.)

FRIDAY, APRIL 18

Americans in Canada: open house on anniversary of Paul Revere's ride, 5 to 1& pm, Victoria Hall, 4626 Sherbrooke W. 288-3896.

SATURDAY, APRIL 19

Tigrian Ethiopian Refugees: an open discussion and film showing, 7 to 10 pm, H-635-2. Info: 286-8101.

TUESDAY, APRIL 22

Hypertension Stroll: nurses will check blood pressure in the Hall Building (p.m.)

THURSDAY, APRIL 24

Hypertension Stroll: see Tuesday.

SATURDAY, APRIL 26

International Teleconference linking 150 journalism schools (panelists include Edwin C. Newman and Pierre Salinger), 12:45 pm, BR-219, Bryan Building, Loyola. Free admission.

GENERAL INFORMATION

Year End Screening of the best student films of the Department of Cinema, May 1-3, 7:30 pm, H-110. Free admission.

Betrayal by Harold Pinter, performed by Time-less Productions, April 22-25 at 8:30 pm, FC Smith Auditorium. Free admission.

Study Space for the Exam Period will be available on the mezzanine, April 14 to May 6, 8 am to midnight.

Tour de L'Isle: volunteers needed for a bicycle tour of Montreal on June 8 to help fund research for handicapped people. Jean Boisvert, 251-6956.

Towards Equal Power, premiere of 5 videos about men and women breaking out of their traditional roles. Tuesday, April 15 to Saturday April 19, 7 and 9 pm, 3609 St-Laurent. Suggested donation: $2. Centre de Ressources de la Troisieme Avenue, 849-3271.

A Night to Build On, variety show in support of the Capital Campaign to be held May 24 at the FC Smith Auditorium. Tickets: $5, reservation at the Dean of Students Office: 848-3535.

End of The World Theatre Sports: previously Insta-Theatre, every Wednesday at La Boheme, 9 pm. 844-1257.

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Continued on 8

«It's none of their business»: Bertrand

Programs menaced by merger

by Jeff Heinrich

Three Arts & Science programs are fighting administration threats to merge them into larger departments.

Over 1,700 students in Classics, Library Studies, and Recreation & Leisure Studies stand to be affected by the move. Also threatened are 130 Journalism students.

Dean of Arts & Science Charles Bertrand denied the possiblility in a terse statement read to *the Link* by his Assistant, Kathleen O'Connell.

"There is no proposal for merger of any departments," he wrote.

However, *the Link* has learned of a series of informal meetings between Bertrand and the directors of the three programs that took place in January and February. At these meetings, Bertrand told the directors he intended to fold their programs into larger ones, saying "the writing has long been on the wall".

"He may have thought he was just doing some groundwork," said Randy Swedburg, director of Recreation & Leisure Studies, who met with Bertrand in late February, "but that's not the way we took it."

According to Swedburg, Bertrand proposed at that meeting that R&LS merge with Exercise Science. Swedburg said the two programs had little in common and that the move would be disastrous.

"I told him I'd rather have the program closed down altogether than see it merged," he said. "I'm not against mergers, but only if they stand to improve a program academically. If ours were to be merged, it would be strictly for administrative reasons. The price would be an academically-sound education."

Anne Galler, director of Library Studies, met with Bertrand on January 24.

"I came in to talk about something else," she said, "and he dropped this into my lap."

Galler said Bertrand told her he wanted to fold her program into either English or History, neither of which are professional programs.

"I suggested facetiously 'Why not Modern Languages?', and he said he'd think about it. I was stunned."

Galler has since asked the heads of English and History if they would be in favour of the possible merger. "They said they were not interested," she said.

Galler asked Bertrand what his plans were for other programs, and he mentioned Journalism.

"He said, and I can quote him on this, 'I'll fold that into Communication Studies very soon,' said Galler.

Lindsay Crysler, director of Journalism, didn't think Bertrand had any such intention.

"I'm good friends with the Dean," he said, "so I think I would have heard about it by now."

Galler said she too had thought Bertrand had her program's best interests at heart. Bertrand taught Archives in the program last year.

"We thought we had a friend in the Dean's office," she said.

Galler said she objects to the secrecy surrounding Bertrand's intents.

"The real problem is that none of this has been done out in the open. The Dean is making administrative decisions in private, without consulting all those concerned. How can we teach students when we act like that? Why bother to be on the up-and-up?"

Lionel Sanders, chairperson of Classics, said Bertrand tried to circumvent the teachers' union, the Concordia University Faculty Association (CUFA), and merge Classics with Modern Languages & Linguistics.

Following a telephone conversation on February 24, Sanders said Bertrand told him "the issue was none of the Union's business", and that "the resolution of the matter was one to be handled solely by the University Administration."

Article 44 of the Collective Agreement between CUFA and the University says that the University Board of Governors, made up of the various Deans, "has the right not to fill vacant positions in a department except when failure to fill a position threatens the viability of the department as determined by the Senate."

In other words the Board cannot arbitrarily decide to axe a department.

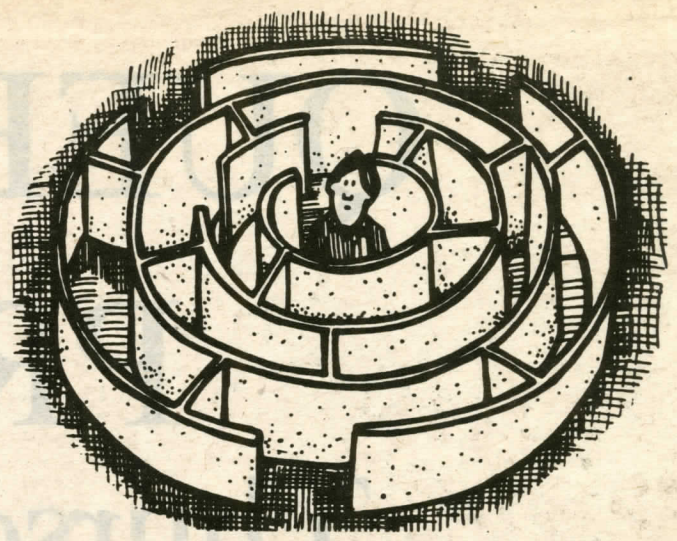
In a letter to Sanders dated March 5, CUFA President Shafig Alvi stressed that "this matter cannot be handled solely by the university administration."

"One argument the Dean could have used against us was that our enrollment was down," Sanders said. "But that is just not the case. Quite simply put, the industriousness of the faculty of the Classics Department in attracting students has not been met in fair measure by Concordia University."

According to figures supplied by Bertrand himself, Classics enrollment has doubled in the last four years.

Sanders said the most pressing problem is that the University has refused to fill vacant full-time positions in his department. By 1987, he said, one full-time professor will be left to teach 1000-odd students.

Sanders said protests to Bertrand have since forced him to abandon his plans to shut down the department.



"We are still looking for a committment on his part to replace retiring full-time faculty, however," Sanders said.

"The part-timers aren't very good really," said Andrew Deere, 24, co-president of the Classics Student Association. "They're inexperienced. We have one woman who was asked to teach a course in December. That gave her less than a month to prepare. And she'd never even taught before."

Deere said Classics is too multi-disciplinary to be merged with any one department.

"Classics is based on the study of a time," he said. "It can't be put into History or Modern Languages, because it cuts across all of these."

"The Classics program will not survive without a department to run it and Classicists to staff it," said Sanders.

"It's the equivalent of closing the department if they haven't got the staff to run it," said CUSA co-president Scott White. "This is a dangerous precedent."

Assistant-to-the-Dean O'Connell reiterated Bertrand's denial. "There is nothing definite in the works at all," she said.

Stalled at Sherbrooke

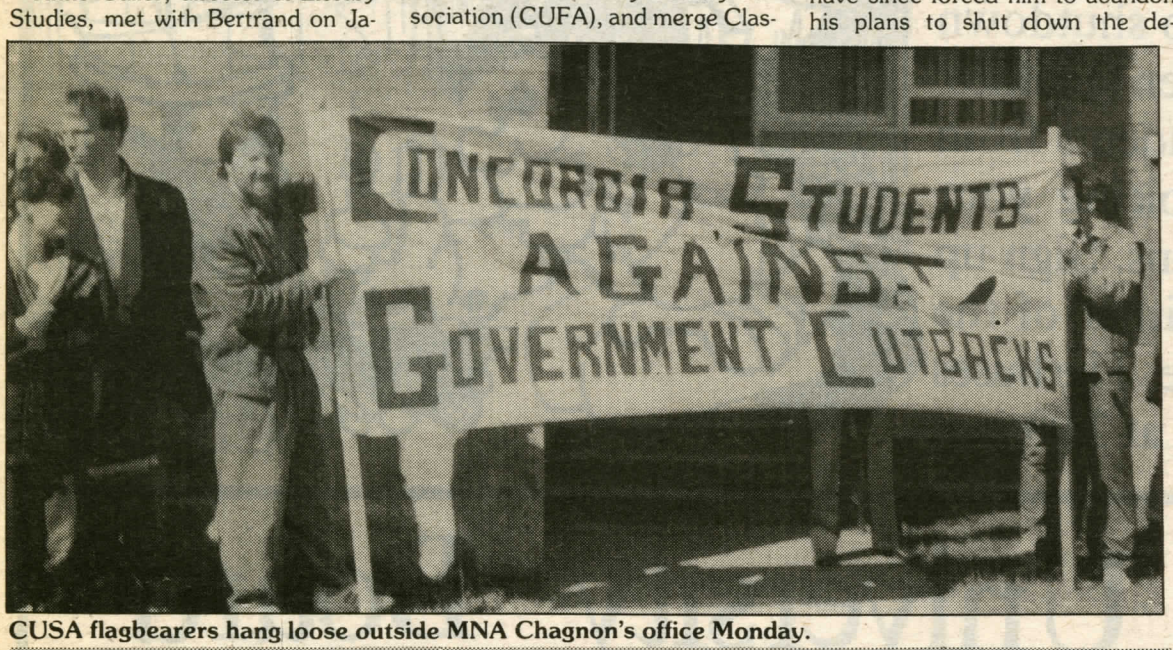
The University of Sherbrooke's administration has temporarily abandoned plans to axe their theology, English, modern languages, philosophy and music faculties, and according to the province's largest student organization, student protest was the cause.

Nine thousand students blocked off entrances to the university on April 3rd and students have been occupying the administration offices ever since.

The administration has been forced to place a one-year moratorium on plans they had adopted to eliminate faculties with declining enrollment.

Francois Giguère of the Association nationale des étudiants et étudiantes du Quebec (ANEQ) said he believed student demonstrations would prove equally effective on Concordia's Day of Action, April 16th.

Meanwhile, $3 million in cutbacks still loom at the Universite de Sherbrooke, and students there vow various forms of protest will continue.



CUSA flagbearers hang loose outside MNA Chagnon's office Monday.

Students luck out with Scowen

by Angela Lee and Jonathan Strickland

Thirty Concordia students scared the MNA office in NDG into a confused and compromising silence Monday when they moved into the Cavendish office to protest across-the-board cutbacks that are destroying university education.

The group, headed by CUSA VP Communications Peter Wheeland, moved into the MNA office and met with Huguette Moreau, political attache for Liberal MNA Reed Scowen, away this week on a honeymoon.

Moreau had trouble addressing the cutback question.

"It's not a cutback, it's a budget compression," she said when asked about the $15.5 million cut in university operating grants announced by the Liberals last month.

Moreau said the only alternative for the government lay in raising Quebec's long-time frozen tuition fees.

"Though our tuition fee is frozen for one more year, the Liberal government has decided to hit the students with cutbacks in loans and bursaries now, increasing the debt-load of the poorest of its students," said Wheeland Monday. " As students we can't put up with this kind of Liberal turnaround".

Other students agree.

"I'm already about $10,000 in debt," said Concordia student John Ernst. "More poor people should have a chance. Education makes a difference in someone's life."

The loans and bursaries dilemma forced single mother Connie Defalco to move back with her mother in order to survive.

"It will keep me poorer for a longer period of time...the poorer are always getting poorer," she said.

Student chants reached a frenzied level as various media arrived on the scene but the occupation was short-lived.

Moreau ended the protest by setting up a meeting between Scowen, Wheeland and CUSA co-president Scott White for next Monday.

Chagnon lawn wilts

by Jennifer Feinberg

Liberal MNA Jacques Chagnon met with 15 angry students on the lawn of his downtown office Monday to defend the proposed cuts to university and financial aid funding.

Chagnon, whose St-Louis riding includes the Sir George campus and McGill University, had few solutions and even fewer promises to make.

CUSA external VP, Francois Desrosiers asked Chagnon to postpone the cuts until the proper consultation with all interest groups is conducted.

"I can do *something*. I will speak with Mr. Ryan tomorrow in the National Assembly," said Chagnon, "I'll tell him I have met with you today and give him your arguments. I'll try to get him to open a parliamentary commission on education as soon as possible."

Desrosiers argued that the commission should have been held before the cuts were announced.

Students grilled him on the government's rationale for the cuts and his position on it. They also wanted to know why the Liberals were reneging on campaign promises (commitment to education) made during the election.

"I have already met with your Rector Kenniff and I agree that there are many problems with the university funding system," said Chagnon. "Although the education budget is being slashed now, it is less than in other areas."

Chagnon said the proposed $15 million cut to universities represents one of the smallest compressions in the public sector.

Karen Takacs, CUSA co-president said that the $24 million in cuts to bursaries will make the less-advantaged students suffer.

"What you're doing in effect, is creating an increasingly elitist institution that you're not prepared to fund," she said.

Chagnon argued that students embarking on a university education are making an investment in their future.

"Studies show that graduates get better jobs," he said, "it's not fair to let the other young workers who don't have an education pay (through taxes).

Chagnon also questioned how the quality of education could be affected.

"It's a social problem" he said, not elaborating despite the perplexed looks. He also argued that tuition has remained at the same level in this province since 1969 and fees are ridiculously low compared to the United States.

QUEBEC CITY PROTEST
Thursday, April 24

This is just about the last chance students will have to tell the government we are angry over the cutbacks they have proposed:
$24.3 million from student aids; $15.5 million from universities; and $6 million from CEGEPs.

The "savings" the government will make in student aid come directly from the pockets of the poorest students.

The reduction in university and college operating grants will either drive these public institutions further into debt (Quebec universities have a combined deficit of $80 million already) or will force our schools to shutdown whole departments, programs or even faculties.

Join with thousands of other students from across the province in directly voicing your opposition to the government's plans. Sign up for the buses to Quebec City at either of the CUSA offices or the Campus Centre. The buses will be leaving from both campuses at 2:00 pm.

DOES THIS MEAN YOU HAVE AN OPINION TO EXPRESS ABOUT THE CUTBACKS?
INDEXATION OR BUST
IF YOU THINK EDUCATION COSTS TOO MUCH TRY IGNORANCE
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Concordia University Board of Governors Appointments.

CUSA appoints 4 undergraduate students to the Board of Governors, the ruling body of the University.

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H-637 Hall Building
or
CH-217 Centennial Building.

Chan squares off with APSS

by Shloime Perel

While Libya faced the onslaught of U.S. bombers Monday, Applied Social Science Professor Kwok Chan faced a battle of his own on the academic front as he appealed for contract renewal before the joint grievance committee.

In what was said to be an extremely tense hearing, Chan defended his 4-year teaching and research record against APSS attempts to get rid of him.

Each side had 25 minutes to present their case during Monday's hearing — one of the last chances for Chan to continue his Concordia teaching career.

The department's case rested almost entirely on whether Chan used "experiential learning" in his classes; that is, whether he encouraged open, free-flowing, self-revealing discussion on relevant course topics.

For his part, Chan pointed to his consistently strong showing on student course evaluations — one of the most important factors in contract renewal and one which Chan said the department has completely ignored.

"The non-use of student evaluation data for the purpose of job renewal by the department and Faculty of Arts and Sciences is an absolutely critical issue," Chan told *the Link* after the hearing. "This is particularly so given the (social) nature of 'experiential learning', which gives APSS students as crucial a role as faculty peers in evaluating my teaching effectiveness."

The entire case has been widely characterized by APSS students and by several professors active in CUFA as marred by blatant injustice to Chan. Over 70 APSS students have signed petitions supporting him. Others have voiced their support in letters to editors of the student newspapers throughout the winter term.

"Kwok Chan is one of the finest profs in the department," said a 3rd-year student in the department. "He is an inspiring, intelligent teacher who believes fully in student participation. He gives his students the chance to be involved. It's unbelievable to say he's not enough of an experiential teacher. They're going to be very sorry because they'll lose a good man from whom they could have learned a little. It will be a grave loss to APSS."

The Collective Agreement between the teachers' union, CUFA, and the University administration specifies teaching, research, and service to the community and university as criteria for faculty reappointment. One of Chan's main arguments is that a narrow view of "experiential learning" has been used against him by APSS to the exclusion of the criteria in the Collective Agreement.

"He happens to have been one of the best profs I have ever had," said Grace Wong, now a researcher for CBC's Daybreak. Kwok cares about how his students learn. It would be a great mistake for the department not to rehire him. He's done the research and has enlightened a lot of people on the problems of Chinatown, a crumbling community threatened by urbanization."

One student who ,like most, feared departmental retributions if identified, claimed that Chan was committed to experiential learning: "I liked the opportunity of relating the Adolescence course material to the outside world, to my community. There was a lot of interaction in the class. I was fascinated by the whole area of adolescence and would like to pursue a career in the field."

In 1983-84, Chan successfully fought a concerted effort by the APSS personnel committee to terminate his position.

The University Appeals Board (UAB) overuled Arts and Sciences Dean June Chaikelson, who had vetoed the decision of the Dean's Advisory Committee to renew Chan's contract.

Following vague UAB guidelines, the APSS personnel committee set up a highly unusual "retraining" and evaluation process for Dr. Chan under which he was forced to attend and write exams for two APSS courses and then undergo forty-seven hours of classroom surveillance by five teachers, four of whom recently opposed his non-renewal.

"If I had performed poorly on the evaluations," said Chan, "you can be sure this would have been emphasized to the smallest detail."

Section 14:04 of the Collective Agreement between CUFA and the Administration stipulates, in its criteria for faculty reappointment, that teaching evaluation be done "on the basis of evidence which includes student input and all other evidence of teaching effectiveness brought forward by the faculty member."

"Teaching effectiveness is best judged over time by students," said Margorie McKinnon, assistant director of the Learning Development Office (LDO). "They're the ones who can best test teaching effectiveness."

Both McKinnon and LDO director Ron Smith asserted that teachers cannot be fairly evaluated without student input.

"Since students are the only ones who come into contact with the professor on a class-to-class basis, do the required work and take the exams, they are probably the best judges of how well the professor has been teaching," wrote Smith in an education newsletter published by the office.

The LDO organizes all student evaluations at Concordia. There are four questions recommended for personnel committees that rate the effectiveness of the teacher, the overall value of the course, the extent of learning and the significance of what is being taught.

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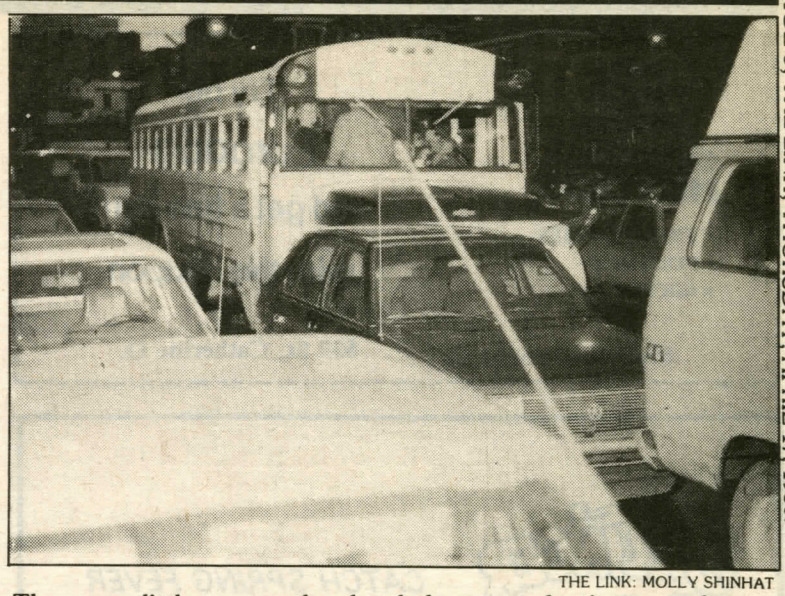


THE LINK: MOLLY SHINHAT

There was little to stop the shuttle bus, a student's car, and an MUCTC Handicap Transit van from kissing outside the Hall Building last Wednesday. Apparantly, the parked van slipped itself into reverse to know the Omni better. The overweight shuttle kept the whole thing from getting out of hand.

CUSA backs Chan

by Catherine Giguère

The CUSA Board of Directors came to a lukewarm decision last Wednesday to support Applied Social Science Professor Kwok Chan in the renewal of his contract.

Since Chan was to appear before the Joint Grievances Committee before the next Board meeting, the members of the Board had to come to an agreement that evening.

After a largely indecisive debate, co-president Karen Takacs motioned that CUSA ask the Committee to take into account the positive student evaluation of Chan.

Fine Arts Representative Keren Penney wondered at the effectiveness of student evaluations. "We had a case in design where a teacher had been badly rated by students year after year. The department kept him despite student petitions," she said.

Maria Calderone of Arts and Sciences had reservations about the Board supporting Chan. "Unemployment is a way of life in North America, and if the Board supports every teacher whose contract is not renewed, we're not going to get much else done."

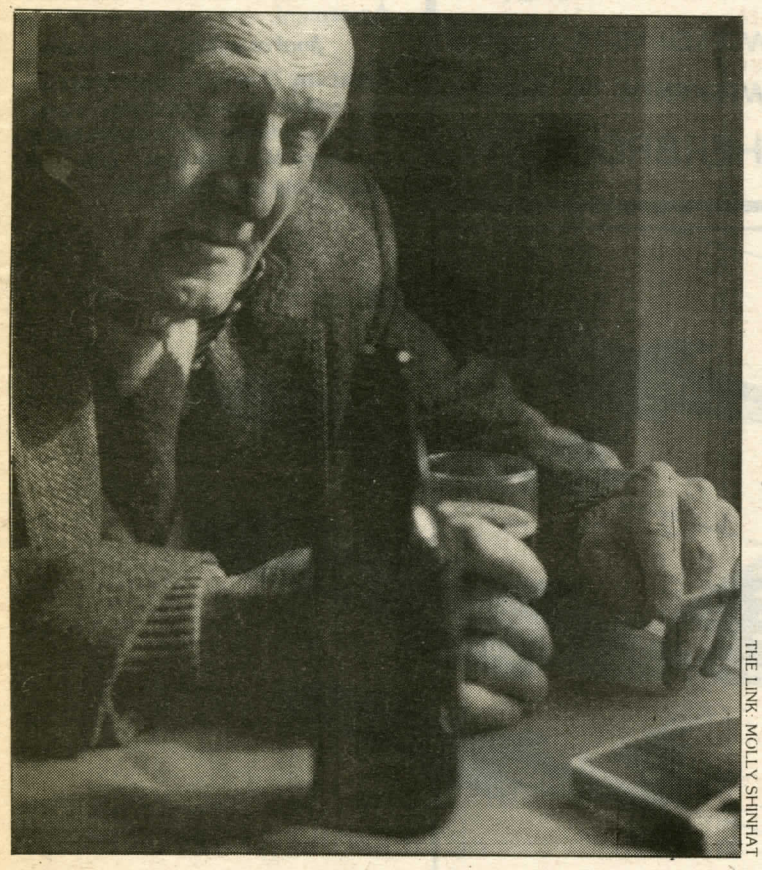
Athena Marinakis, a former Applied Social Science Student, had shown up at the meeting to ask for CUSA's support of Chan. She told the Board that already 70 students had signed a petition in favour of Chan.

One other purpose of the meeting was to agree to the course of action proposed for this Tuesday to protest government cutbacks in funding of higher education.

Among the organized activities, students were invited to occupy the offices of the MNAs in the Loyola and Sir George constituencies, Reed Scowan and Jacques Chagnon.

The Board also agreed to join other universities and CEGEPs in Montreal in a march to the Premier's office in the Hydro-Quebec building, in addition to organizing a letter-signing campaign. Letters will be sent to the MNAs, the Ministers of Education and Finance, and the President of the Treasury Board.

One last suggestion was that CUSA send a delegation to the Parliamentary Commission hearing where "credits" for the education budget will be discussed.



THE LINK: MOLLY SHINHAT

Reggie is pissed off

by Jacquie Charlton

Reggie Parry, the namesake of Reggie's Pub, says "I'm going to take my business somewhere else" because prices at Reggie's are too high.

"The lad tells me two dollars a bottle," said Reggie, the popular retired Sir George cleaner who inspired the students' association to name the Hall building pub after him several years ago. "Christ! I could go to Crescent Street."

Reggie's prices are set by CUSAcorp, the company established by CUSA to oversee Reggie's, the Campus Centre, and Café 651. Prices must be kept high because of Cusacorp's annual $80,000 to $100,000 deficit, said Peter Wheeland, CUSA's outgoing VP communications.

"We had to make a decision on whether students should subsidize people who patronize bars, and we decided against it," Wheeland said.

A beer at Reggie's costs 25 cents more than one at Gertrude's (McGill's student pub), although officials there say they are raising the price next month. They could not say by how much. Beer at the Concordia Faculty Club costs $1.75.

The two-dollar beer at Reggie's seems to be a fact of life. Deficits must be paid after all, argue CUSAcorp officials. One hundred thousand dollars, they say, can't be swept under the carpet.

Ponder the words of 71-year-old Reggie Parry: "When I go in Reggie's I feel bad now....The bartender, he says we have a deficit, what can we do? But the kids shouldn't have to pay for the deficit! I don't agree with that at all. I don't want to work one hour and not even make the price of a beer and a pack of cigarettes."

An individual can be forgiven perhaps for concluding that the price of satisfaction in the eighties is a little high.

Student settles

by Link newsstaff

A student who sued the university two years ago for an injury he suffered on the Loyola field has won a major out-of-court settlement from Concordia, paving the way for a slew of similar suits.

Former Concordia student Michael Thompson was playing touch football on the Loyola practise field in September, 1983 when his leg went into a hole and twisted badly, causing him to fall. The resulting injury forced him to wear a leg brace and, last year, he underwent a 4-hour operation to repair ligaments in his knee.

Several months after he suffered his injury, Thompson launched legal proceedings against the university, holding them responsible for the dangerous condition of the field.

Thompson, who graduated two years ago and now works for a Toronto insurance firm, was in town last week. Contacted by *the Link*, he explained why he launched the suit.

"I decided to sue the university," he said, "after I learned that the Concordia Health and Safety Committee had recommended in 1981 that something had to be done about the state of the field but the university decided the cost was prohibitive." He said he also learned that at least twelve other students had suffered major injuries on the same field.

According to Concordia's Health and Safety officer Sue Magor, the committee had recommended to repair the main football field, not the practise field. This was done last year at a cost of about $80,000. She said the practise field is regularly maintained.

Thompson stressed that he did not launch his suit to make money.

"I felt the university should be made to take some responsibility," he said. "If the field had been adequately kept, I would not have sustained my injury.

"Most importantly, I wanted to take the initiative so that other people who went through what I did would realize that they could also pursue legal recourse," said Thompson, who has been left with a per-

Continued on page 7

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Continued from page 5

The results of these evaluations, however, have never been used by the APSS personnel committees in their investigation of Kwok Chan.

In the most recent evaluation results — recently obtained by *the Link* — for two winter 1985 courses, Chan scored an average of 1.85 (a perfect score is 1), on the above four questions. The APSS average for that term was 2.14.

Despite their absence from APSS reports, McKinnon told *the Link* that a great deal of research has shown the four questions to be a valid instrument of measuring teacher effectiveness.

"Kwok Chan is eminently qualified to teach at Concordia," according to former CUFA president John Hill. "It's quite extraordinary the way they've treated him considering his teaching, research and community activity," said Hill.

Each of the four members of the Joint Grievance Committee — two appointed by CUFA and two by the Administration — is free to make his or her recommendation on the renewal of Chan's contract. The outcome must be presented, within 20 working days, to Rector Patrick Kenniff who is free to implement it as he sees fit. If dissatisfied, Chan can initiate a process of binding arbitration, set out in the Collective Agreement.

final article of a 3-part series

Erratum: Due to a typesetting mix-up, Esther Ross had some quotations mistakenly attributed to her in the April 14, 1986 *Link*. *The Link* regrets any inconvenience.

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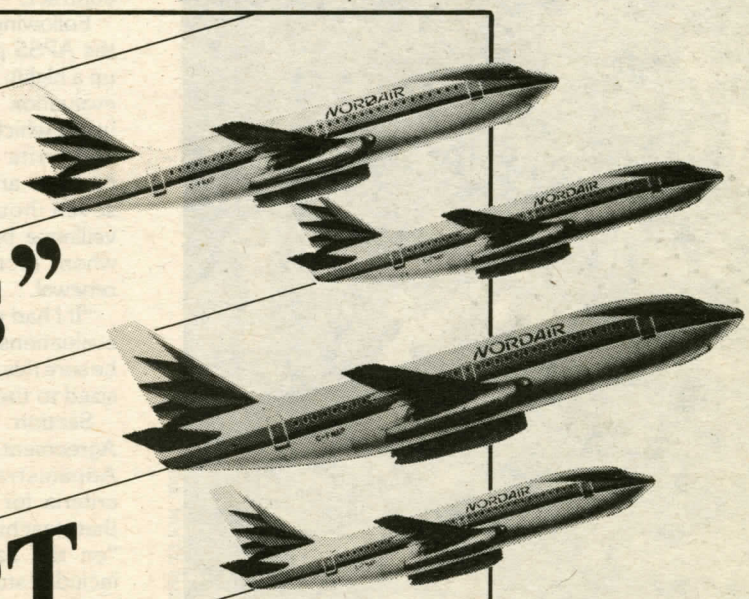

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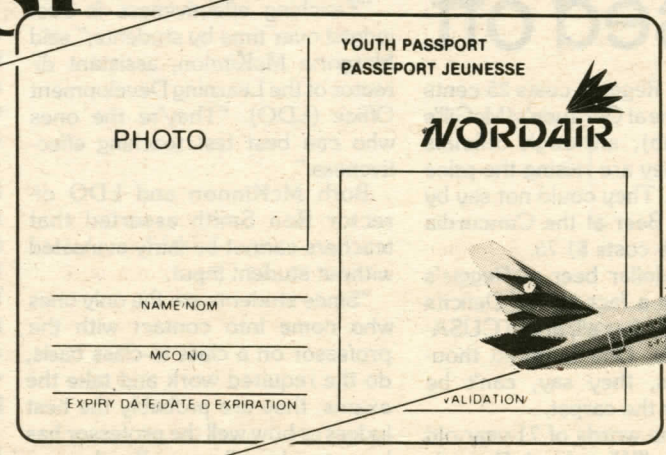

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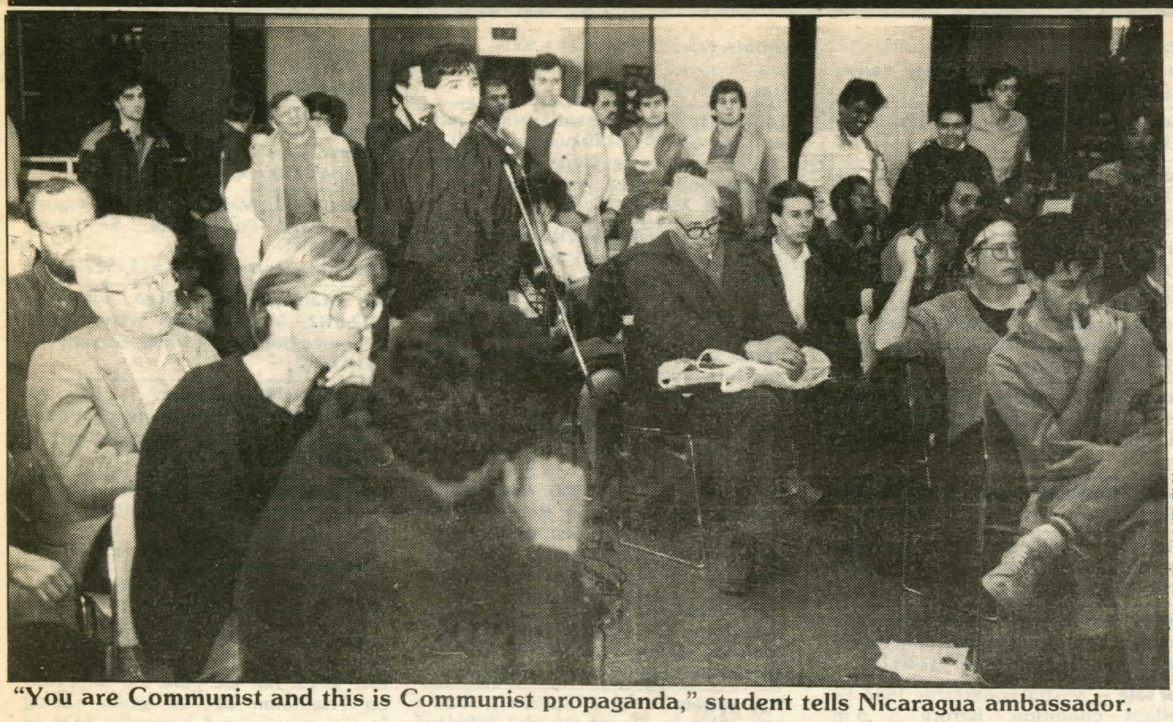

THE LINK: MOLLY SHINHAT

"You are Communist and this is Communist propaganda," student tells Nicaragua ambassador.

Ambassador feels the heat

by Jeff Heinrich

The Revolution came to Concordia last Thursday, with the visit of Nicaragua's ambassador to Canada, Sergio Lacayo.

Lacayo came to talk on "Peace Initiatives in Central America", as part of the Human Rights Lecture Series sponsored by the Concordia Central America Committee.

Speaking to a crowd of over 100 people in the Mezzanine of the Hall Building, Lacayo read a prepared speech summarizing the peace process in Nicaragua since the 1979 revolution.

In his 45-minute address, the ambassador attacked the United States for what he called their "goal to destabilize my country and attack the revolution."

"The U.S. is continuing to finance its war against us," he said, referring to the U.S. Administration's support of the anti-Sandinista contras.

President Reagan calls contras "freedom fighters". Lacayo has other names for them. "They are a rag-tag band of misfits and errant conscripts," he said, "with no political platform and no popular support."

"The Nicaraguan government will never negotiate with the contras," he said. "We will however talk with their leader, and that is Ronald Reagan. It is only reasonable that if you have a problem with your neighbor's dog, you do not attempt to reason with the dog - you talk to your neighbor instead."

Lacayo referred to the recent border skirmish in which Sandinista soldiers attacked contras operating from within Honduras. The Reagan administration maintained Nicaragua had invaded Honduras.

"The border incident was blown up by the media, and just goes to show the domain Reagan has with the mass media," Lacayo said. "How could the United States accuse us of invading a country when that country gave no official report of an invasion and launched no official protest? The fact is the 'invasion' never happened."

Following his speech, Lacayo fielded questions from the audience. The ambassador was variously denounced by several speakers for representing a "communist", "Marxist-Leninist", and "totalitarian" regime. Lacayo maintained he stood for none of these, but was a "Sandinista".

"You are Communist, and this is just Communist propaganda," shouted one person, who had come forward several times to berate the ambassador. The heckler was finally asked to leave by Student Security guards present at the gathering.

"What about democracy?" someone shouted, as the man was led away. The guard replied: "This is faster."

First-year Mechanical Engineering student Carlos Siwady told *the Link*: "This is just Communist propaganda. There are no contras here. If you ask (Lacayo) where he was educated, he'll tell you some Communist university like Patrice Lumumba. He has been educated to give us shit."

Asked who he represented, Siwady, who is Honduran, said: "I represent no-one. There is only one group here, Sandinistas."

Lacayo was asked by one student about the role of women in the revolution.

"I'm not very good on the women thing," he said. "I'm an older man, so I don't know too much about it. But I'd say there's still probably a lot of machismo in our revolution. In our country, we're used to the men leading and the women keeping the house. I can tell you we tend to think our women revolutionaries are a little radical."

Another student wanted Lacayo to expand on the Sandinista human rights record.

"According to an Amnesty International report," Lacayo said, "out of 129 human rights violations in Nicaragua last year, six were committed by the Sandinista army and the rest by the contras. Of course, even six is bad. I'm not trying to justify it. A dead person is a dead person. Either way it's wrong."

One student, who had worked seven years as a teacher in Nicaragua, wanted to know what was happening to Nicaragua's Misquito Indians. The Sandinistas have been reported to be waging a war of their own with the Atlantic coast native peoples.

Lacayo admitted there have been problems. "We made several serious mistakes in 1980 and '81," he said. "You must remember that the revolution was by and large a Pacific coast phenomenon. When our revolutionary leaders arrived on the Atlantic coast after the overthrow and said to the Misquitos, 'Here we are', I mean you can imagine their reaction. They said, 'So what?'."

Lacayo said his government had no plans to subjugate the Indians.

"The Misquitos are to remain armed," he said. "Although they are a small minority, there is no need that they be swallowed up by the Pacific Coast."

Lacayo also responded to questions about internal opposition to the Sandinista rule. "We are an armed people," he said. "You ask any Nicaraguan, and he'll tell you he has a gun, if not on him, then in his house. We live in the streets. If there were any opposition you would see it and hear it in the streets. Everything is very calm. When Somoza was around, you saw people constantly in the streets, protesting."

Lacayo reaffirmed his country's right to self-determination. "The U.S.," he said, "is not going to push us off the face of the Western Hemisphere. We are Americans and we are going to stay where we are."

Student sues ...

Continued from page 5

manent limp and constant pain as the result of his injury.

Returning to the field where he had his accident, Thompson pointed out numerous holes and dangerous areas which he said illustrates that the situation hasn't improved much. On the spot where he originally tripped, for example, there is still a large indentation.

"If the university would just get some sodding, they could hire some Concordia students to fix up the field and solve the problem. But as long as it's in this shape, there's bound to be injuries and more lawsuits."

Thompson would not disclose how much the university gave him as a settlement, explaining that the agreement stipulates the amount is confidential. But he called it a "major settlement".

"We're not talking peanuts," he said. "The amount will allow me to live pretty well for several years."

He said he hopes his victory will encourage others to take similar action to obtain justice but emphasized that he is not trying to hurt Concordia.

"When I sued, there were people who accused me of hating the university," he said, "but I don't. I had a tremendous four years here and I still support the ALumni Association. I just did what I had to do."

News Briefs

The First Canadian Bank
Bank of Montreal

Committee questionable

The university committee looking into divesting Concordia's funds from the Bank of Montreal will be meeting today to formulate a report for Wednesday's Board of Governors meeting.

All signs, however, indicate that the committee will refuse to divest.

The Link reported last November that the credibility of the Board's committee on Social Policy is in doubt since two of its members — Thomas Hecht and Don McNaughton — head companies that bank with the B of M, sparking conflict-of-interest allegations.

The Bank of Montreal currently has $54 million in outstanding loans to agencies of the South African government, although they issued a statement last fall saying they will "refrain" from future loans to South Africa. The Bank now argues — and some members of the committee have taken up this argument — that the statement is enough to take the bank off the divestment blacklist.

Concordia Students Against Apartheid, who have collected more than 2000 signatures from students for divestment from the bank, label the Bank's claim as propaganda. They point out that nowhere has the B of M linked their refrain to the abolition of Apartheid.

According to CSAA spokesperson Aleem Lakhani, "The only reason the Bank of Montreal says they'll refrain from further loans is that currently the South African economy is in a mess. You can be sure that if the economy improves, they'll be lining up to lend the government money again just as they did a few years ago. If they were sincere they would state unequivocally 'No more loans until you abolish Apartheid'.

According to Concordia Comptroller J.P. Lauly, the university banks about 80-85 per cent of its funds at the Bank of Montreal with the balance in the Royal Bank.

IEAC count contested

One of the candidates in the International/Ethnic Associations Council (IEAC) elections has made an official complaint on the way the elections were run three weeks ago.

"The location and the voting time were suddenly changed the night before the election," said Assaad Zakka, who ran for Chairperson of the council. "It's simply against the IEAC constitution to announce that at such a late date and over the phone."

The council represents sixteen associations of ethnic or foreign students. John Lam, president of the Mauritian Students' Association, confirmed that he was only notified of the changes on the morning of the election.

Zakka, an executive for the Arab Students' Association, also mentioned the failure of election officers to remove another candidate's name from the ballot after he announced he was quitting.

Because of this oversight, Zakka says, opposition to incumbent Jamil Mansour was divided. Mansour was reelected.

Zakka is still seeking to right the wrongs he feels were committed during the elections. He brought the matter to Douglas Insleay, Assistant Dean of Students, who merely said that Zakka had "personal problems" with Mansour. Insleay told *the Link* that he saw no reason to justify Assaad's complaints.

Who is Appelbaum?

Rector Kenniff, all the vice-rectors and the rest of the deans will have to side-step out of the limelight to allow Dean Appelbaum his due.

One of Concordia's own has merited an entry in *Who's Who in Canada*. Out of Concordia's top ten administrators, only Appelbaum, the Dean of Commerce, made it into this year's edition. The entry was rather dry, though, listing among his accomplishments a few commerce textbooks.

Borrowers interested

Procrastination has its benefits. The Quebec government has extended the loans and bursaries applications deadlines. Registration froms must be submitted by May 31 for students who applied for financial aid this year. For students who have not submitted an application for the current year, the deadline is June 30, 1986. For further info, contact the local financial aid office on your campus.

Dalkon Shield Deadline

Any woman who has used a Dalkon Shield and thinks she may have suffered health problems because of it should file claim against the manufacturers of the shield, says the National Association of Women and the Law. The organization, based in Ottawa, has sent started a mini-publicity campaign to women that the deadline for filing claims is April 30, 1986. Write Dalkon Shield, Box 444, Richmond, Va., 23203, USA. Dalkon Shields have been linked to pelvic inflammatory disease which can result in infertility — a job too well done by any standards.

Continued from page 2

Suzuki Gr. 650 for sale 84. 8,000kms. 737-1545.

To a young man involved in car accident with his mother's car, and traded his camera for towing fee. Mark Herkner 254-3108 (after 7:00 pm) 259-6280 (any time).

Sublet to share. 1 May - 31 Aug. Large 51/2 at Stanley and St. Catherines. Looking for calm non-smoker. $190/month, phone extra. Alexis, 878-1284.

Apt. to share: looking for 3rd person to share renovated 51/2. Close to Beaubien metro. Rent is only $108/month (plus utilities). Available May 1st. 272-9440.

Week-end work: Telephone Sales staff required for week-end. Earn $100 to $150. Call immediately. Doug: 845-9112.

Air Tickets Europe 2 cut rate oneway, open hotel, meals included. 733-2296 or 848-2110.

Graphic Design - Quality and Creativity at reasonable rates for brochures, letterhead, books, technical illustration, slides, etc. Call 933-0856 for a free consultation. Complete printinag service available.

Looking for a roommate - financially independent, easygoing and responsible to share an apartment downtown starting in July. Call 933-8996.

Space available in large loft for storage, artist or anything. Leila 842-5868.

Furnished 1 1/2 to sublet from May 4 blocks west of Guy metro — heating and electricity included. Call 937-6877.

Income tax reasonable 681-6974 weekends.

Moving? All local moves done quickly and carefully by student with large closed truck fully equipped, reasonable rates. Call Stéphane, 288-8005.

Musicians: Peavey bass amp 210w, bass cabinet 300w, hamer bass burgundy. Call Michel 340-1256.

Dark blue Leather jacket missing since March 20th. If found please contact Carole at 482-4387. Reward.

Accurate & fast typing — downtown, 933-2852.

Leather jacket. Black and grey $50; Black motorcycle helmet $40. 735-7251.

Single plane ticket to Miami (Departure open) $90. Raynald 769-4561.

Apple II fan, two power outlets and surge suppressor $30.00 or best offer, 933-1911, evenings.

Man's 26" ten-speed bike with quick release feature both front and back, $125.00 or best offer, 933-1911, evenings.

Furniture, steno books, miscellaneous items. Cheap. After 6 p.m. 683-4653.

For sale: Brand-new black snakeskin shoes. Never before worn. Asking $80 firm. 931-5828 Dede.

FREE! Two lovely, active, tiny zebra finches and accessories, hand-made, very large cage. Chantal 931-9322.

For sale — Mistral windsurfer. 1984. Excellent condition. Before 5 p.m. 848-2194.

Goin' overseas, must dell wordly possessions. These include: Korg Poly-800 Synthesizer, Yamaha 60 Watt Amp, Yamaha flute, Les Paul 1967 black custom, and Apple 2+ computer system. Phone Mike, at 524-9635.

Wanted: Subjects to participate in a simple questionnaire-type experiment dealing with student lifestyles. Please call Anne 521-5223 or 878-1284 and leave a message. Thanks.

Wanted: Enthusiastic person with sharp Advertising — Marketing skills and an interest in Motorsport. Call Mike Jams at 621-6591.

Motorcycle: 1979 Yamaha 400xs 29,500 km, 6 speed, backrest, helmet(s), extras. $800. 522-8530.

Looking to share 41/2 with serious, non-smoking female. $170 per month all included, in Cote-des-Neiges area. Close to bus and metro. Available May 1, 733-1749, 739-6058.

To sublet large, bright 41/2 May 1 - Aug. 31. Option to renew. 5 min. walk from Hall Bldg. $450/mo. Call 933-0309.

Moving sale Sat. and Sun., April 19 and 20, 10 am-6 pm. Furniture, household items, clothes, books, artist materials and lots more. 368 Labadie (corner of Parc and Laurier).

For sale: 1 Rockwell-Delta Uniplane (1970) Model 22-300 and 1 Super Drill Press (1979) Model 119 - 5 Speed. Closing date: April 14, 1986. Mail sealed bids to John O'Hanley Room ER-301 (S.G.W.). For appointment to see equipment, contact Chris Lacki (848-4632). Department of design reserves the right to accept or refuse any bids.

Sublet apt. 61/2 sharing with one person May 15-Aug 31. Rent 125.00. Near Sherbrooke Metro. Gerry 527-4753.

P.A. system for rent! Speakers, Amp., Microphones, Board (16 ch.) $45/day, $80/wk. $200/mo. Chris. 722-2054.

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French lessons available - any level. Downtown - cheap 931-1273.

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Having troubles in math, physics, call experience tutor. Guaranteed results, reasonable rate. Call 687-4390 (alex).

URGENT. I am looking for a roommate to share a renovated and sunny 61/2 with a fully equiped DARKROOM. Only a 15 min walk to Concordia (Atwater Metro). Cont $225/month. Contact Hélène Gagné, H. 937-6553, W. (Thurs. Fri) 334-0210, ext. 21.

Sublet, 61/2, May to July or August, near Parc Lafontaine, $350/mo., 522-3874.
Nice old electric stove, $75, 522-3874.

De Maisonneuve. Large Victorian 71/2-81/2, 3-4 bedrooms. May - June. Very nice building. 1 block Guy metro. 933-1706.

Painters with minimum 3 years experience needed for growing company. Women welcomed. Salary according to experience. Call 486-8821.

Job. Look for English teacher. Conversation especially. $7.50/hour. 4 hrs./week. 389-2486 tel.

2 tickets: Canada - London - Singapore or Canada - London - India. Open 1 year, Air Canada $1300, 819-567-5717.

1 Bell five-star motorcycle helmet for sale, size 7" or 56 cm, used one summer, $125. Jim 482-4406. For sale: Norco Triathalon 21" 18 gears, racing frame, pump, used 3 months $435 or best offer. Jim 482-4406.

Babysitter wanted for 10 month old in my home. Education major who is interested in children is a plus. Non-smoker. Required 2-3 times a week. Westmount 935-4905.

Have you built a wooden boat recently? Thinking of doing so? Maybe you can't get enough of wooden boats and would like to exchange ideas with other like minded folk? If interested, write me and lets hear about about your boat! Maybe we can cut our material cost through bulk purchases? Peter Lenihan, 4802 Wellington Apt. 3, Verdun, Quebec, H4G 1X4.

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4 1/2 to share with 23 year-old non-smoker male student and filmaker into fitness and music. Starting April. $170 mo. fully furnished near Loyola. Persons call Phil — 489-6194.

Do you need any help in Math, physics. Call experienced tutor, guaranteed results. Reasonable rates. Call Alex 687-4390.

Wanted a nice 2 1/2 apt. no basement. N.D.G. area preferably. For May 1st. Please call Al 487-9857.

Typing Professional, punctual. Term papers, essays, etc. Work done on IBM Daisy Wheel, $1.25/page. Vicinity — Loyola. 482-4748 or 482-2890.

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Moving. SOS - Professional job. 2 men with truck, $30/hour. Insured, fully equipped. 844-2901, 525-8772.

Sublet: May 1st/Sept 1st, option to renew. Large 31/2, high rise, eat in kitchen, balcony, air conditioned, pool sauna, sundecks, 3 min walk from Concordia $440/month, everything included. Negotiable. 937-4038.

Dr. Jutai's project: the prize-winning numbers are 26330, 26378 ($100), and, 60151, 60182, 26470 ($50). To claim your prize call Dr. Jutai at 848-7543. You must produce a receipt for your prize. Prizes must be claimed no later than April 1, 1986.

Technique Turntable & Realistic stereo with speakers for sale around $200. 488-5910.

Sublet or share spacious, sunny 4 1/2 from May to September, option to renew, semi-furnished, elevator, laundry facilities. Stanley above Sherbrooke. 288-1625 or 845-5817.

Have you built a wooden boat recently? Thinking of doing so? Maybe you can't get enough of wooden boats and would like to exchange ideas with other like minded folk? If interested, write me and lets hear about about your boat! Maybe we can cut our material cost through bulk purchases? Peter Lenihan, 4802 Wellington Apt. 3, Verdun, Quebec, H4G 1X4.

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Letters

Not all whites are WASPs

To the editors:

I would like to commend *the Link* for its well intentioned and generally well-written April supplement on Racism. My own school, Marianopolis College, was recently in the news over alleged racial prejudice to minorities.

My objection stems from an editorial cartoon written by Jim Chow. The opinion represented was that so-called "WASP's" are responsible for inequities in political representation and in oûr society's distribution of wealth. I find it ironic that this racially slanted view of white, Anglo-Saxon Protestants would be promoted by your newspaper.

Through the efforts of the media and countless social-action groups, the evils of racism are being exposed as never before in the history of mankinf. Thus I fing it dangerous that your newspaper would give credence to such a narrow sterotype of white, Anglo-Saxon Protestants.

Mark W. Waldron
Marianopolis College

Forgotten war in its seventh year

To the editor:

As a consistent reader of *the Link*, I wish to congratulate the staff for the variety of subjects published in this newspaper.

One major topic *the Link* did not cover though was the Gulf War.

The 4th of September 1986, the Gulf War will enter its 7th year. This war that has cost both sides hundreds of thousands of lives and several billion dollars does not look as if it is going to stop. While Iraq is using all its diplomatic means to stop the war, the Iranian leadership is refusing any sort of settlement.

In the beginning, the Gulf War was understood to be a dispute between Iraq and Iran about a piece of land. But later, it became obvious that it was an international conspiracy against Iraq.

The Israeli bombing of the Iraqi nuclear power plant and the constant stream of American spare parts are strong evidence to what was stated previously.

The industrialised world is benefiting from this war too. The drop in oil prices on world market pleases the Western powers since it would give their economy a major boost.

The Arab world is sparing any effort to put an end to this war but it looks like Khomeini won't be satisfied until he topples all Arab governments.

While the Iraqi people are showing a deep attachment to their land and resisting the Iranian aggression, the West is not doing anything to bring this war to an end.

Weshah Nooraldin

Link should do what it preaches

To the editors:

I read with interest your recent article headlined "Swimming good for health". The article was concerned with the beneficial effects of swimming as a supplement to other sports.

The opening line, which states: "Most male athletes agree that good physical performance is based on endurance, strength, speed and flexibility", sets the ton for the entire article i.e. sorry honey, but this one is for men only.

Somehow I doubt that the effects of swimming are purely beneficial to males, nor do I believe that female athletes think that being physically fit consists of possessing things other than "endurance, strength, speed and flexibility."

As a woman athlete, I employ most of the training techniques described in the article. A quick look at the past two years of my athletic history clearly demonstrates to me just how effective these techniques have been. Not surprisingly, my cardiovascular system seems to be responding as per the male "norm".

Ironically, this article appeared less than one week after the Women's Day issue of *The Link*. Perhaps those who are 'holier than thou' should practice what they preach.

Fiona Pinnell

Author polarise white/black

To the editors:

With the ending of the basketball season coaches and their staff start recruiting. Recruiting is the "key" to a successful season, many of the top recruits are and have always been from Quebec. However, Concordia has and will always have a problem recruiting top athletes.

The main reason why Concordia will always have a problem recruiting top athletes, or the reason why Concordia will never get to a finals of a national championship, is because top athletes refuse to be part of the racist policy in the athletic department.

For many years the athletic department has been running with a system called the "Plantation Structure." However, because of the pressure and embarassment, they hired former Olympian and employee at the CBC Sylvia Sweeney. But one robin doesn't make a spring, so hiring Sylvia Sweeney who is Black does not eliminate the racist atmosphere and racists in the athletic department.

Some of the best athletes in North America were born and developed in the shadows of Concordia, but they refused to attend Concordia. It's unfortunate for the City of Montreal and the students who follow sports, the high profile sports like football and basketball. Concordia will never have any success in getting recognized as a national power or win a national championship. Some of the student-athletes who left Montreal are Tommy Kane (Syracuse) Basil Rose (Southern U) Trevor Williams (Southern U) Charles Rochelin (UCLA) Francis John (Vermont) Wayne Yearwood (West Virginia) Althea Yard (St. Johns).

The most sought after CEGEP student-athlete like Aubrey Merriman, Peter Balfour, Ashley Smith and Allan Cox will not attend Concordia, and these are the players Concordia needs to win a national power.

Bob White
Westend Sports Association

Pink-Robertson congrats

To the editors:

Some relections,

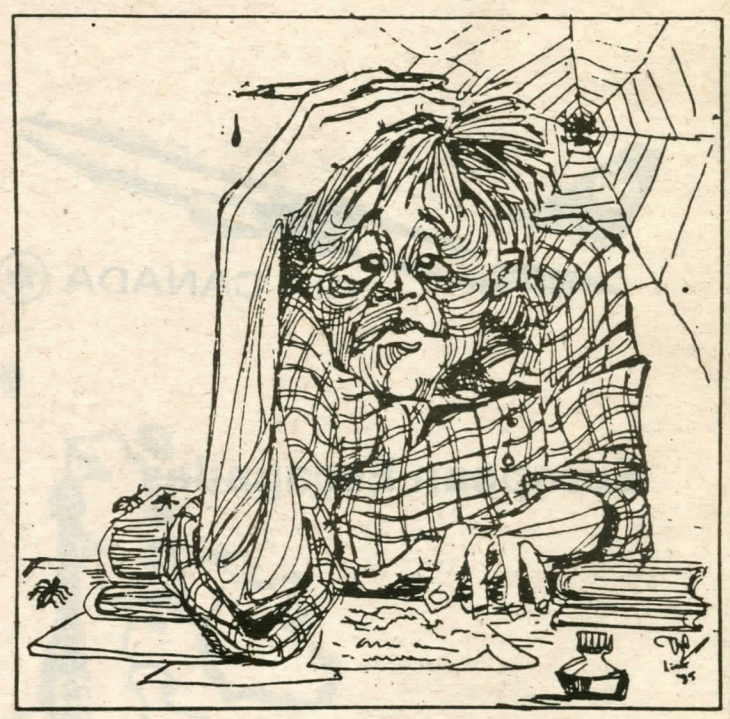
We would like to take the opportunity to offer our sincere congratulations to the Karen Takacs and Scott White on their election to the Co-presidency of CUSA. Their positive attitude and solid commitments will be beneficial to all students both full and part-time.

We would like to thank out top notch campaign team of Mark Lefebvre, Lucie Nesvadba, Effie Panousos, and John Ernst without whom our performance would not have been possible.

To Gordon Ritchie, Frederic Serre, and the rest of the Capital Campaign Yes committee for trying to encourage students to help themselves and their university.

To Peter Wheeland, Liaison committee, Scott White, François Desrosiers, Frank Benson, Karen Takacs, and the development office for providing all the necessary information, criticism, and comment.

To the 92% of students that did



Graphic/The Link

NOT vote in the Capital Campaign Referendum, we hope that any criticism of Concordia's libraries is not voiced by yourselves, after all your apathetic actions during the elections were shameful. The 60% of all Concordia books that are in storage and the mere 1/4 of suggested study space Concordia has are problems that the apathetics will have to suffer through, now that funding for future library projects will have to be less generous in the future. The apathetics forfeited their right to criticise, when they ignored their right to vote.

Once again, congratulations to Karen and Scott, CUSA's new Co-presidents. We look forward to working with you in whatever capacity, to build a better CUSA.

Scott Robertson
Mark Pink

Claim of oppression questionable

To the editors:

Re Tamarah Feder's comment piece "Being Jewish & Political", I would like to make the following remarks:

1. To claim that the Falashas (Ethiopian Jews) were killed at a rate of about 5,000 a day lacks not only credibility but also imagination. Although they were severely discriminated like other minorities, there is no evidence that a killing of that magnitude ever took place.

2. To claim that the Falasha population was reduced to ten thousant from ten million in ten years again is a false allegation. Since the total Ethiopian population was not more than 25 million then, how can the Falashas who made no more than one percent ever be ten million? Or is this created to fit the "5,000 a day" calculation?

3. Although the writer of the comment piece could herself have been a victim of prejudice, one wonders what she thinks of the discrimination of the Palestinians by the government of Israel, which is the creation of Zionism to which she admits to adhere. And what about the fact that Israel is an ally and arms' supplier to the ever discriminatory and racist South African government?

Finally, I hope, when writing on discrimination, the author will apply the same standards as she would like other to apply on her.

Hussein Ali

The Link welcomes letters. Letters should not exceed 400 words and may be edited for length, grammar, spelling or racist, sexist or homophobic content. All letters should be typed and signed and include a phone number--not for publication, but for verification. Every effort will be made to contact you if changes are necessary.

Concordia University
Montreal, Quebec

Concordia University
Montreal, Quebec

Volume 6, Number 42
Thursday, April 17, 1986

the Link

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Staff this issue: Jacquie Charlton, Jennifer Feinberg, Catherine Giguere, Ralph Mills, Max Wallace, Emma Tibaldo, Susan Armstrong, Stephen Dafoe, Molly Shinhat, Shloime Perel, Diedtra Henderson, Daron Westman, Jim McRae, Mark Bessner, Gabby Berezowski, Gerard Hector, Scott T. Burlingham, Diana Colby, Diane Dyson, Christian Coutu, Angela Lee, and Rushdi Qatramiz, who was in charge of the A,C&MF section last issue but was left of the masthead.

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Letters

Sister Bertell: Review Nº 3

To the Editors:

Two favorable reviews of Sister Rosalie Bertell's Mar. 12 lecture have appeared in the Link so far. A third, critical review by no means evens the score, but it does begin to add some degree of fairness. Since both the lecture and the two reviews (the first was actually a preview) presented grossly misleading information, criticism is certainly well deserved.

Members of Bertell's audience who so enthusiastically applauded her may perhaps be excused for their ignorance of the issue of nuclear radiation effects and their consequent inability to catch the more technical gaffes. less easy to overlook is their equally cavalier acceptance of some glaringly idiotic statements she also made: While showing a color slide of our blue Planet Earth as photographed by a spacecraft "in 1972" she remarked in all seriousness that we "can't get one (photograph like that) anymore becuase the Earth today is brown-looking."

Bertell said that "there are millions of radioactive waste dumps" in the US and Canada, despite the fact that neither country's government has yet deicded on the location of even the first one. Even is uranium mine tailings dump areas are included, the statement is still off by a factor of hundreds of thousands. Bertell did mention mine tailings, but never explained that these things are, after all, naturally radioactive substances, nor that they occur at all sorts of depths in the ground — including zero depth — and will all in their turn eventually become exposed through soil erosion.

She said there are "10 million tons (of tailings) at Elliot Lake (Ontario)... You'd be horrified if you say it." Suffice it to say that the tailings are confined in a pond (ever seen a "horrifying " pond?), and will be returned to their underground location once the mine closes and the pond dries out, in accordance with the law.

For those more familiar with the issues, the most pathetic part was the introduction of Bertell as "an acknowledged expert on the effects of low-level radiation." Acknowledged by whom? Certainly not by standard-setting bodies such as the United Nations Scientific Committee on Effects of Atomic Radiation (UNSCEAR) or the US National Acadamy of Sciences Committee on Biological Effects of Ionizing Radiation (BEIR). Neither of them draws any of the ridiculous connections between low-level radiation and things like heart disease, diabetes, AIDS, atherosclerosis and allergy, that Sister Bertell does in her speeches and handouts.

What kind of expert is it when she never publishes research papers in the journals of the Health Physics Society or the Radiation Research Society? Or for that matter even in the more popular periodicals such as Science, Nature, and Scientific American, all of which have printed articles on low-level radiation on numerous occasions.

Unlike Bertell, expert panels such as UNSCEAR and BEIR, or respected individuals such as the director of the National Cancer Institute do not in their publications confuse the effects of high doses (depressed white blood-cell counts) with those of low ones. Neither do they cover up the relative insignificance of radiation exposure due to world-wide bomb-test fallout and releases from the nuclear industry which typically constitute 0.6% and 0.15% of the total respectively, compared to 68 per cent and 31 per cent for natural background and medical irradiation.

If 17 million people in the world died as a result of fallout as Sister Bertell claims, then nearly two thirds of the entire world population (or (68 + 31) x 17/0.6 = 2,805 million) would have to have died because of natural and medical radiation exposure as well. Epidemiologists will ne doubt beat themselves in the forehead for having missed this one!!

Sister Bertell said that she prefers living in Canada because of the "difficulty of coping with new weapons systems every week" in the UW, where it is like "living in the belly of the beast." Here then is one reason why the US shouls test many more of their weapons in Canada.

Jaroslav Franta

Here's to filth in your eye

To the editors

Regarding your recent article on Multimag and pornography;

1) We live in a democratic capitalist economy. While it is unfortunate that pornography out sells most other magazine genres, you can't force people to buy enlightening literature. People buy what they like. Multimag is in business to make a profit, not to forcefeed good reading to the public.

2) Camera surveillance of employees is common because, on average, employee theft exceeds shoplifting 2 to 1. Orwell has little to do with it and would probably have retched if he had known how badly his works would be interpreted in our decade.

3) If pornography was censored I am sure you would drag Orwell into the issue anyway.

4) Charlie Chaplin was a notorious pedophile.

5) People who read "soldier of fortune" and its ilk are admittedly not rowing with both oars, but they only read it; they don't take their proclivities into the streets.

6) Does the author honestly believe that the pornography industry is diverting funds from social spending?

Shloime Perel would do well to stop editorialising and pay more attention to his/her style which smacks of highschool angst. She/he should also consider looking up the word "irony" in the dictionary.

The right of publishers to produce pornographic material is the same one which allows you to publish the Link. Filth is in the eye of the beholder.

John Moore

Author of letter was spaced-out

To the editors:

James Risdon's letter on the Multimag article was nothing but a piece of petit self-agrandizement.

Mr. Risdon has seen the author, Mr. Perel, many times at Radio Centre Ville, yet as if to demean the women's supplement, he refers to him as a "she". Is this your idea of a joke, James? Are you trying to say that you can no longer be a "macho" male once you write for a women's supplement?

Unless he was totally spaced-out at the time, Mr. Risdon would not but have known that the article did not have anything to do with the issue of freedom of expression and pornography. Why then use the article opportunistically to make the point? Was Risdon disturbed by the attack on pornography?

Short of prohibiting pornography, there are things to do which will send a clear message to its publishers and distributors. The most obvious is to avoid buying newspapers and periodicals in stores which specialized in pornography. Another tactic which should be used more regularly are demonstrations to expose the violent nature of pornography.

Serge Michaels

Chan was "knowledgable" and articulate

To the editors:

To whom it may concern:

In 1981-82 I enrolled in a course on the family with Professor Kwok Chan. The topic had always interested me, but Dr. Chan's class surpassed my expectations. It was stimulating, informative and thought-provoking. I found Dr. Chan to bery knowledgable in his field and most articulate.

I found Professor Chan to be very helpful and generous with his time, accommodating himself to personal interviews and giving a great deal of personal attention. I especially admired his involvement in the Chinese community and his strong ehtnic ties, which, I feel, add an extra dimension of interest and enrichment to his class. He is deeply involved in minority and refugee community development and as there exists very little, if any, literature in this area, he is one of the pioneers in this field.

As well, he manages to combine straight lectures with stimulating discussion. The course culminated in a series of presentations by the students, which I found to be an excellent learning experience — both in the execution of my own project and in the participation in the projects of my fellow students.

In conclusion, I can only add that I would consider Dr. Chan an asset on *any* faculty and an inspiration to his students. I therefore urge you to reverse the recommendation of the A.P.S.S. Department and to renew Dr. Chan's contract.

Eva Marx

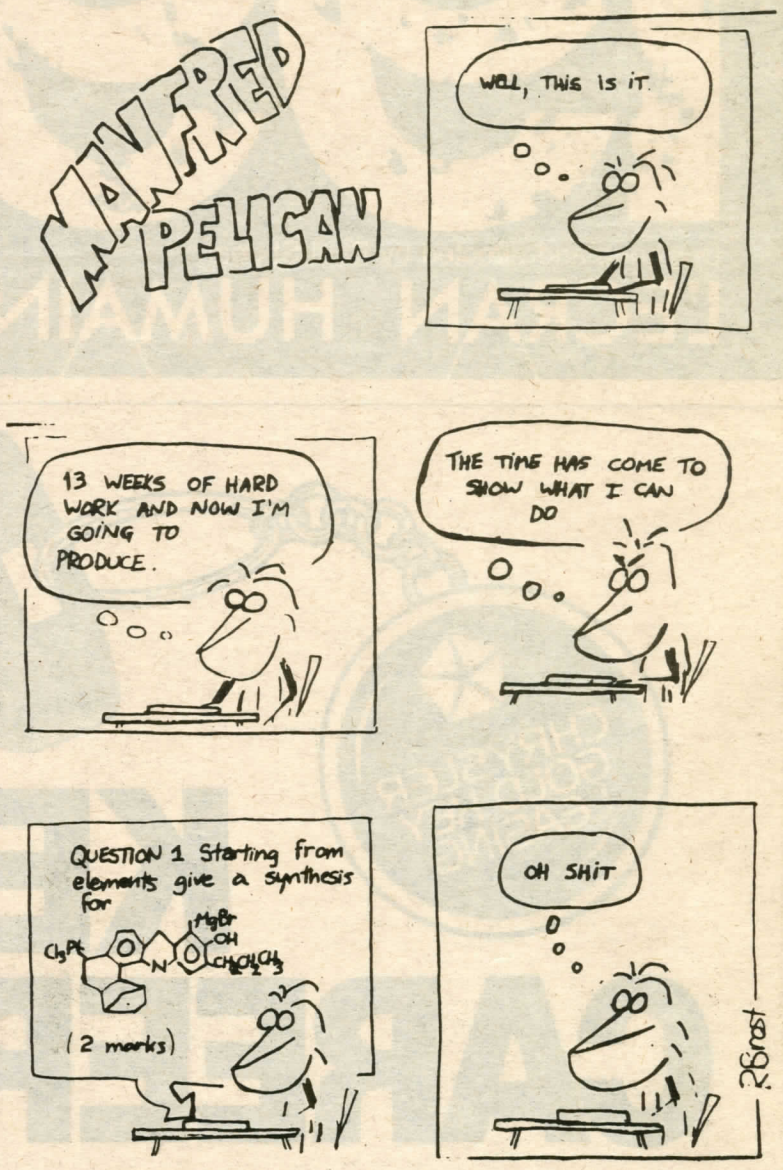
Proud grad writes for Chan

To the editors:

I urge the A.P.S.S. Department to grant Dr. Chan a contract renewal. I have taken one in-depth year long course with Kwok and believe me it stands out as one of the highlights of my life with A.P.S.S. professors. He is a truly dedicated professor who offers his students 110% of himself for their personal gain. He is a brilliant scholar with plenty to offer students. He is stimulating and enhances the department a great deal. Kwok's teaching skills are superior, way "above average", and sad will be the day if his contract is not renewed.

I am proud to be a graduate of the A.P.S.S. Department. Most, although not all, of my experiences with A.P.S.S. professors were satisfactory. But, Dr. Kwok Chan definitely stands out as one who taught me a lot, who made learning exciting. My impressions of the A.P.S.S. Department will be greatly changed if Kwok is let go. he is a man who has dedicated his life to teaching and to community involvement. He deserves to stand with Raye Kass as an award-winning professor. Please reverse your decision.

Rosemary Whitlock
(counsellor-in-training at McGill)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Not everyone pleased with new senate

To the editors:

Not everyone is pleased with the re-structuring of Senate which was passed on February 21, 1986. A very important segment of the University community has once again been excluded from representation.

A request to Senate from CUPFA (Concordia University Part-Tome Faculty Association) for representation on Senate was not even discussed at the February meeting. Not surprisingly the decision to reconstitute Senate was 'unanimously' approved. If the group seeking representation has no representatives, it is not surprising that decisions such as this are 'unanimous'. CUPFA, however, does object to the composition of the new Senate.

Concordia's Part-Time Faculty, who number over 900 are responsible for more than 50 per cent of all teaching at Concordia. It is the Part-Time Faculty who are most in touch with what is actually going on in the classroom, and yet we have no input into the decision-making process.

Most Part-Time Faculty and students at Concordia know that there are serious problems here. But the University plays ostrich and prevents PTF from contributing constructive criticisms and suggestions by excluding PTF from the academic decision-making process. The Senate can hardly be a democratic body representative of members of the University community when it excludes one of the largest groups, ie the Teachers, from representation.

CUPFA believes that exclusion of PTF from the decision-making process at the University is not only detrimental to us, but also to the students and ultimately to the University.

Susan Murray
Acting President CUPFA

.E SOLEIL, Régis Tremblay: "THE HUMAN SCREEN, Astounding!"
.E DEVOIR, Mathieu Albert: "An electric shock show!"
LA PRESSE, Aline Gélinas: "Spectacular!"
THE ONGAKUGEIJUTSU, Tokyo: "Never been experimented in Japan"
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Art, Culture, and more Fun

Phillip Spensley's Tartuffe trying to seduce Jennifer Haywood Jackson's Elmire in Tartuffe at the D.B. Clarke Theatre.

Tartuffe is hypocrisy on stage

Concordia's Department of Theatre is presenting one of Molière's most hilarious comedies, *Tartuffe*, opening on Tuesday, April 15 and running through Sunday, April 20.

Joel Miller, professional theatre director and former head of the National Theatre School's English Acting Section, has been engaged to direct. Philip Spensley, professional actor and associate professor in the Theatre Department will be playing the title role of Tartuffe.

Proceeds from the Thursday night performance will be donated to the capital campaign.

At the Sunday evening performance, a special section of the auditorium will be reserved for the deaf, and signers will be interpreting the play in sign language for them.

Molière was merciless in his satire and brilliant in his farce. When *Tartuffe* was first written in 1664 it was immediately banned by the church for going too far, and it took five years before the King dared licence it for the public. Subtitled *The Imposter*, the play perceptively attacks the foibles of a society too much concerned with appearances, riddled with bigotry, and centered upon its own vanities. Molière, the master of comedy and eternal truths, shows us that human nature has not changed over the centuries. The Tartuffe he created just over 300 years ago is as easily recongizable today.

The plot is fast moving and the action audacious. Into a well-to-do middle-class family enters the self-seeking adventurer, Tartuffe, hiding his insatiable and exploitive greed behind a mask of piety in order to hoodwink the overly prudish and bigotted Orgon, his host. Enthusiastically, Orgon offers Tartuffe his daughter and his house and property. Not satisfied, Tartuffe then attempts to seduce Orgon's wife.

Collaboratively mounted by the students and teachers of Concordia's highly reputed Department of Theatre, the cast also features students, Kelly Arnsby (Marianne), Lesley Bronstein (Dorinne), Mark Comacho (Cléante), Peter Cureton (Orgon), Lee Dempsey (Damis), Jennifer Heywood-Jackson (Elmire), Kevin Orr (Valère), Elizabeth Sapena (The Officer of the Court), and Vanessa Thomas (Madame Pernelle).

Designers include third year senography students Marie-Claude Fournier (make-up), Cynthia Olney (lights), and from second year Kathleen Taguchi (props), Françoys Tessier (sound), with faculty scenographer, Bill Reznicek (costumes). Second year student, Helen Turp, has composed special music.

Tartuffe opens Tuesday, April 15 at 8 pm and runs each evening through Sunday, April 20, with a matinee on Saturday, April 19, at 2 pm, in the Concordia Theatre Department's major theatre, the D.B. Clarke, located in the Hall Building at 1455 de Maisonneuve Street West on the downtown campus. TICKETS for students and senior citizens are $2. Regular admission is $3. This promises to be a production not to be missed. For reservations call 848-4742.

Gene and Jezebel and the twins

by Scott T. Burlingham

In just over three years Gene Loves Jezebel have risen from a fledgling indie act on Situation Two records in England to a major label-signing group set to break into the North American market in a big way.

On Saturday, April 5, Gene Loves Jezebel played Montreal for the first time, promoting a new 5 track EP (on Polygram) which includes both of the band's recent singles, "Desiree" and "The Sweetest Thing."

When I talked to them, the band had just arrived from Boston and Michael Aston, singer and identical twin of vocalist/guitarist Jay, was asleep at the hotel. The rest of the band — bassist Peter Rizzo, James Stevenson on guitar and drummer Marcus Gilvear — were present at the interview but it became clear immediately that Jay would do the talking.

For most, Gene Loves Jezebel brings to mind the twins, Jay and Mike. "This twin image thing — " began Jay, "We've worked with lots of different musicians who have been attracted, maybe, by these two brothers who had the nerve to get up on stage."

They have been in the public eye since the beginning. Such attention, although necessary for success, has caused many bands problems in the past. "As opposed to being allowed to develop on our own over the space of two years, we have been watched, basically, since our first-ever gig. It frightened us and we had to just sit back for a while."

But people continued to watch and people continued to buy their records. From the release of their debut LP "Bruises" in late 1984 they have been favorites on the British independent charts and they have received strong support from college and progressive radio in North America.

It is obvious that they are doing something right — but what is it? What works within the band? According to Jay, "The alter-egos of Mike and I are always dominant forces in whatever we've had but, through different courses of events, we have arrived at this... thing I never knew existed. It's better than sex, this chemistry between human beings when it clicks."

Given that this chemistry exists, the next question might be what kind of music is it that they play? From the start, Gene Loves Jezebel were lumped in with the 'gothic' or 'positive punk' scene. The mere mention of the term 'gothic' makes Jay squirm.

"We didn't receive any of the glory that went with the whole media flush of the gothic scene. What we got out of it was the opportunity to analyze ourselves. We never fit in — the whole scene was too dark. There was no humor."

"We never danced on gravestones or anything like that. It's not our language" continued Jay, "Our language is almost a language of love — after that head-in-the-clouds feeling."

In Canada, "Bruises" was followed by the "Immigrant" LP which was released here last fall. The LP further established Gene Loves Jezebel as a band who aren't content with a single sound. "None of our songs sound the same, which some people might not consider an achievement, but we like to go after different things all the time. Gene Loves Jezebel is not one dimensional."

Their musical variation continues into 1986 with the release of "Desire" and "The Sweetest Thing".

While there may have been some barriers between Gene Loves Jezebel and commercial acceptance before "Desire" had the potential to change all that.

It is most definitely a pop song, but does it represent a natural progression or a compromise? "It comes back to us wanting to try different things" Jay offered. "It just happened that Beggars Banquet (GLJ's current U.K. label) wanted "Desire" to be the new single. We needed a product out — it had nothing to do with selling out to a market, though the thought of selling loads of records doesn't bother me at all."

In response to the idea of a sell-out to the pop market, Jay simply replied "Just listen to "The Sweetest Thing". It's completely different again."

In some people's opinion, a band like the Cult are paving the way or unlocking the door for a new, different group of pop stars. Are Gene Loves Jezebel one of these bands? "The Cult have done a lot for a lot of people... they do help, but it really comes down to airplay. The Cult got played a lot and they broke through. "Desire" got played a lot in England and it broke through. The question is why do some records get played. I can't figure it out," explained Jay.

"It is refreshing to be an almost underground band (in Canada) breaking through in the colleges. To be put in the big mill is often frightening. We stood back from it for a long time. A band has to be strong... we are a strong band."

It remains to be seen what the future holds for Gene Loves Jezebel, but, if their reception in Montreal was any indication, they might pull off the great trans-Atlantic cross with some style.

Like, uh, this is Pete Rizzo, Marcus Gilvear, James Stevenson, my brother Darryl (Jay Aston) and my other brother Darryl (Mike Aston)

Disques et chiffres

par Christian Coutu

Les 5 et 6 avril derniers, la C.A.P.A.C. (Composers, Authors and Publishers Association of Canada) organisait un symposium qui portait le titre "L'Industrie du disque et vous". Deux journées de réflexions, de questions et de solutions afin de tasser la compétition et faciliter l'entrée de nouveaux artistes du Canada face à un marché surdominé par les produits anglais et américains.

La C.A.P.A.C., qui existe depuis la fin des années '30 regroupe 14,000 membres provenant de différents domaines musicaux: compositeurs, auteurs, éditeurs. Cette association s'assure de la perception des droits d'exécution publique auprès des utilisateurs de musique (t.v., radio, boîtes de nuit, etc.)

A but non lucratif, elle répartit l'accumulation de ses revenus auprès de ses membres suite à l'utilisation faite de leurs oeuvres.

Récement, le Canadian Radio and Television Commission accordait, à ceux qui le désiraient, une importante baisse dans l'obligation de radiodiffusion francophone. Les quotas passaient de 65% à 55% (représentant une baisse quotidienne de 35 chansons).

Durant les ateliers, plusieurs mots revenaient sur le plancher: il faut s'armer de patience, de courage, et travailler avec une variété musicale consistante et imaginative.

Il faut aussi demeurer diplomatique face aux critiques concernant les bobos de l'enregistrement et l'éventualité des refus possibles des maisons de disques. Aussi, être prêt pour entrer en studio avec 70% de son matériel. Le reste, soit 30%, devient la marge de manoeuvre en cas d'imprévus.

Selon David Farell, du magazine "The Record", l'industrie se retrouve dans une sérieuse panne sèche. En une décennie, le Canada a connu une baisse de 45% en production discographique: 126 albums en '77 contre 84 l'an dernier. Par ailleurs, il conseille aux artistes du Québec sans signature de contrat, d'envoyer leur matériel à d'autres compagnies dans le pays et sur le continent avec un dossier de presse, photos, adresses des membres et tous les détails pertinants sur l'évolution du groupe. Sans oublier une liste de 'fans', ça garantit une vente de disque ou de spectacle.

Diane Sward-Rapaport, auteure de "How to Make and Sell Your Own Record", éclairait les musiciens qui recherchaient de nouveaux horizons. (Doté d'informations pratiques, ce livre reconnu par les experts comme l'un des plus fiables sur le marché est disponible au coût de 20$, sur demande, aux bureaux de la C.A.P.A.C., 1245 Sherbrooke O., suite 1470).

Peut-on espérer recevoir l'aide gouvernemantale en '86? Lors du dernier dépôt du budget Wilson, le ministère des communications fédérales recevait $5 millions. Le conseil des arts alloue ses bourses en deux catégories: l'une classique, l'autre pour le reste des disciplines musicales.

Il y a même un fonds de tournées spécialement mis sur pied afin de faciliter la participation des applicants éligibles aux festivals hors-province.

Sur la scène provinciale, on assure une subvention d'un tiers sur le coût de la production d'un microsillon (maximum:$15,000). Si l'artiste décide d'abord de lancer un tube sur le marché, il devient admissible pour la couverture de trois albums. En ce qui a trait à la promotion d'un produit, 50% de la somme défrayée (soit un maximum de $5,000).

A l'étranger, on parle de $20,000 (50%).

La compagnie Vidéo-Facts de Toronto, branche immédiate de Much-Music, offre aux musiciens les alternatives d'enregistrements-vidéos avec un programme d'admissibilité de 50%, soit $10,000 au total. Vidéo-Facts veut croître le nombre de vidéos au Canada. En '86, on cherche à octroyer $130,000 aux intéressés.

L'organisation Music-Action, dirigée par Michel Gélinas, existe dans le but de susciter les enregistrements de vidéos et de microsillons. Chez-eux on accorde des bourses de $2,500 aux débutants et d'un maximum de $25,000 aux professionnels.

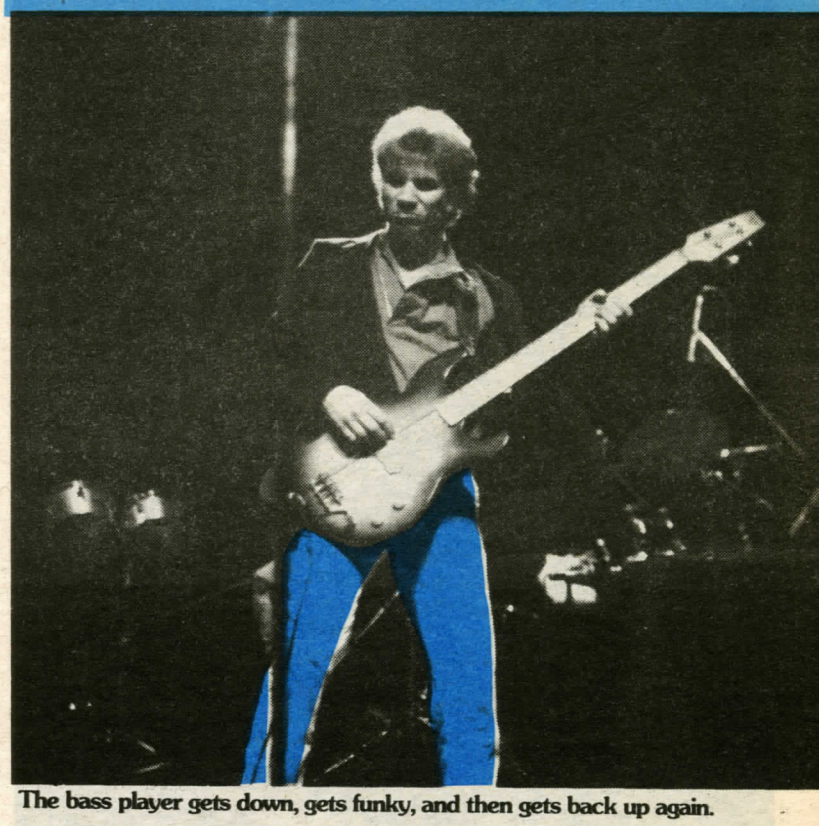
Votée en chambre parlementaire la loi sur les droits d'auteur existe depuis 1921 et n'a jamais été modifiée par la suite en attente d'une nouvelle règlementation devant un comité qui ne semble pas trop s'en préoccuper, au désarroi des artistes.

A l'origine, on payait deux cents par plage (ou face de microsillon). Depuis seulement quelques années, les sociétés du disque allouent la somme de 2 cents par pièce diffusée radiophoniquement.

En ce moment, le gouvernement cherche le moyen d'abolir cette loi, dans le but d'y laisser place aux négociations légales entre l'artiste et le monde phonographique. Chez le disquaire, un album vaut $9.98. Le créateur des sillons ne perçoit qu'un dollar et parfois rien du tout, dépendant de la signature du contrat.

Raymond Paquin (de Mtl.),

Art, Cultur and More



The bass player gets down, gets funky, and then gets back up again.

Mixed Winnipeg bag

A couple of dancers from the Royal Winnipeg Ballet work out a step or two.

by Stephen Dafoe

"For everything there is a time..." goes the old saying. Of course, the right time and place for something is not always the here and now. Witness the program the **Royal Winnipeg Ballet** presented at the Place des Arts last Thursday through Saturday.

"Aimez-vous Bach?", a piece choreographed in 1963 by Montreal native Brian Macdonald, proved to be not a golden oldie but a hopeless anachronism. The music of Bach has survived the ages by virtue of its genius of construction and adaptability to varied interpretations, but Aimez-vous Bach has certainly not outlived the brief period it was created for. Inspired by the neo-classical approach of craftsmanlike assembly of traditional ballet movements, it ends up being overly simplistic and predictable, the movement rather square and stilted. The male lead (Edmund LaFosse) presides over the dancers like a schoolmaster, and this cutsey playfulness unfortunately made the whole affair rather amateurish.

Next came a tidbit of pure classicism, the White Swan pas de deux from *"Swan Lake"* (which was choreographed by Lev Ivanov, not Petipa as credited in the program). Performed by Barry Watt and the RWB's resident superstar Evelyn Hart, it could be appreciated for the superb technical qualities of the dancers, but suffered from being torn out of its four-act context and placed naked on a too brightly lit stage. Hopefully its presence on the program is not calculated to make us all clamor for the R.W.B. to mount its own full-length version of Swan Lake, for there are other things this company is doing right now that seem tailor-made for it.

This was amply demonstrated in the second half of the program, which consisted of three ballets by two contemporary European choreographers. The lilting, pastoral *Translucent Tones*, created by Nils Christie, is set to Bartok's wonderful Third Piano Concerto. Here the dancers shed the stiffness in their upper bodies that characterised the first piece and warmed to the more fluid (but still very balletic) style. Following was *"Nuages"*, by the well-known director of the Nederlands Dans Theatre Jiri Kylian. This pas de deux's atmosphere of gentle ennui melded beautifully with the impressionist score (music of Claude Debussy). It was poetically interpreted by Andre Lewis and Evelyn Hart, whose intensely emotional stage presence seems even more appropriate in dramatic works than in the old classics.

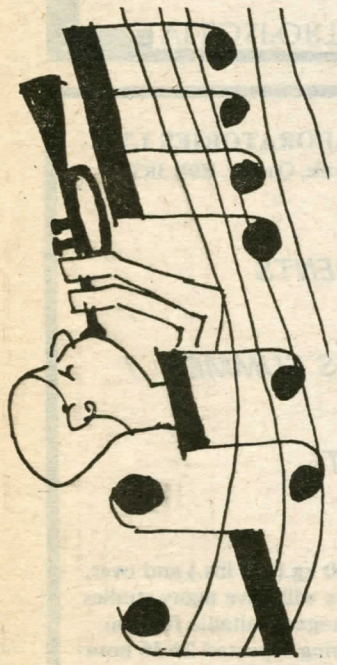
The last piece of the evening, also by Kylian, is a clever bit of fluff set to a Haydn symphony. Symphony in D is unpretentious fun from the first entrance, succeeding by virtue of the wit of its counterpoint, complexity of patterning, and careful interplay with the upbeat musical score. More than one comic ballet on a program tends to give one a queasy stomach, but this one is a comedy with a measure of class, which allows you to enjoy it without feeling as if you've been taken for a fool.

Concordia University's dance students will present their own choreography in an open house exhibition on Sunday, April 20. All the student compositions will be per-

re, Fun

agent-négociateur d'artistes autodidactes apportait de judicieuses remarques entre la lecture et la signature d'un contrat. If faut lire toutes les clauses de la validité de cet engagement. Sans ça, l'artiste risque de perdre ses droits primordiaux de reprise de son oeuvre, s'il ne vérifie pas la garantie de sortie.

Michel Sabourin, producteur des spectacles Fogel-Sab., dévoilait l'importance de l'association Impresario-Artiste-Négociateur: les trois s'unissent afin de remplir à pleine capacité l'amphithéâtre où le show se déroulera. Les sièges vides coupent le profit possible de l'artiste.



formed that afternoon in the GY building, 1822 de Maisonneuve West. This event is a warm-up for the department show in the D.B. Clarke Theatre the weekend of May 2, 3, 4. Entrance to both is free to the general public, and all Concordia students with a passing interest in dance/theatre are encouraged to check it out, even if you don't happen to have a friend in the dance program. A fun time is hoped to be had by all.

Self indulgent Music Club has promise and lots of room for improvement

by Brendan Cahill

At the beginning of the semester, way back in January, the Concordia Music Club formed. A collection of students who were interested in performing music but didn't have the time, energy or arrogance to really organize a group, they just wanted to get together with other people to play music.

The beginning was difficult. Basically, getting a group together depends pretty much on a person or persons to take the initiative. In the process of getting organized and scheduling rehearsals, it's important to have co-operation and respect of other people's talent and ability. Then everybody has to follow through and in doing so take a responsible attitude to the task.

So far so good. But then ego and apathy follow each other in to the proceedings, and these two alone discourage a lot of promising work. There were missed practices, arguing and general mayhem.

The end result was five groups playing a lukewarm show at Le Spectrum Sunday night, April 6th. **Help Wanted**, **Night Wind**, **Simply Dashing**, **Out of Control**, and **"He's Dead Jim"** were the bands. Arriving late for the soirée, I found out I'd missed the first band, **"He's Dead Jim."** I can't ethically say anything about them. But with a name like that, wouldn't you be interested.

Two out of the remaining four were so alike that I couldn't remember which was which. **Night Wind** and **Simply Dashing**, playing, commercial rock and soft rock (see what I mean?) respectably, got by on adequate singing, adequate playing and more than adequate enthusiasm. In fact, one could even call them a little pushy. The front people got away with it because they were playing in front of their friends and relations, but it was still a slightly annoying thing to listen to some of the in between song comments. (Shut up and play and don't worry about the applause). Some covers, some originals.

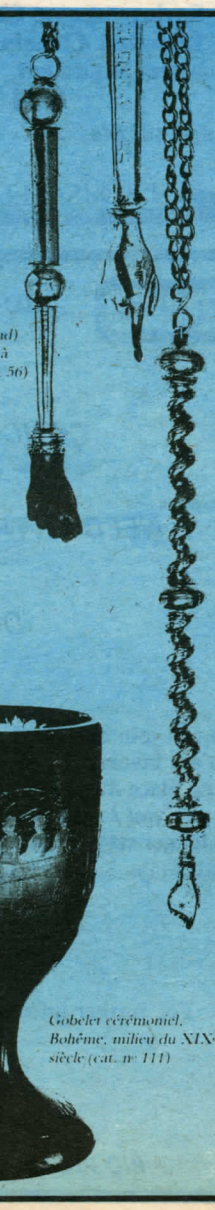
I can sing and play, and Mary Lou over there is no slouch with a tambourine.

Out of Control was a bunch of kids up on stage running through mediocre at best cover versions of songs. Some originals would have been appreciated, nomatter what it may have sounded like. The only real band that might have made up for the $6.50 ticket price would have to be **Help Wanted**. This six piece reggae band, (voice/keyboards/percussion/drums/bass/guitar) were the tightest and most professional of the lot. They even came back for an encore for their very appreciative audience, performing "The Day After" (in French). The song (in English) is also on C.R.S.G.'s charts.

If the Concordia Music Club is going to be around next year is anybody's guess. If they are, let's hope they can come up with a better showing next time. (Glad my tickets were free!).

The Link requires a photo-coordinator and writers for next year, September-April, 1986-87. If you are interested in Art, Culture, or having more fun than you are now, drop by H-649 and leave your name and number. We,ll be in touch.

Treasures of a culture



Mains indicatrices (yad) en argent (de gauche à droite, cat. nos 63, 58, 56)

Gobelet cérémoniel. Bohême, milieu du XIXe siècle (cat. no 111)

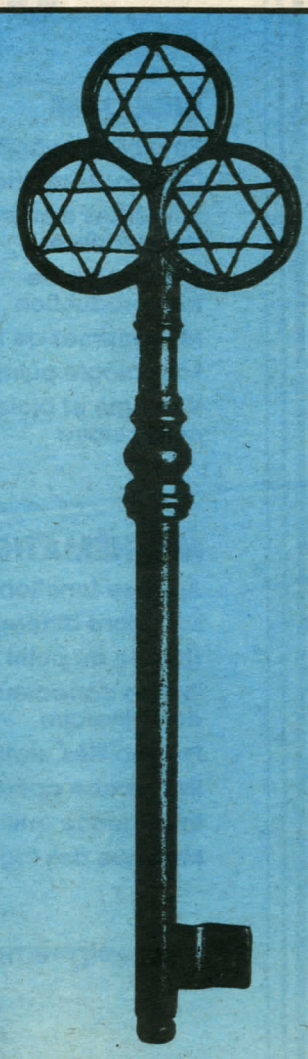
by Susan Armstrong

The Exhibit currently on display at the Montreal Museum of Fine Arts to May 25 leaves you with a feeling of spiritual exhaustion. As you walk through the exhibit, looking at the articles on display, whose design is based on central european fold art motifs and whose inspiration sprand from deep religious conviction that desired to embellish the setting of Judaism's central article of faith, the First Five Books of the Bible, one is overwhelmed by the sense of foreboding. It is as if all the efforts of these people over the centuries would come to nothing in the hands of their ultimate ordeal, the Nazis.

As a Part of their orgiastic wallowing in barbarism, the Nazis struck upon the idea of "a museum to an extinct race". While organizing that extinction, they collected more than 140,000 books, Paintings, religious artifacts and everyday objects from Jewish homes and synagogues throughout Czecjoslovakia. Almost overnight, the Jewish Museum in Prague expanded from its beginnings in a Privat museum founded in 1906, to fill eight buildings in Prague's Jewish Quarter and more than fifty warehouses.

The Exhibit traces the history and development of the Jewish community in Prague from their origins in the tenth century to the early twentieth. Its focus concentrates upon objects which historically, are significant to the storage of the Torah and designed to beautify its surroundings — beautifully embroidered Torah curtains, valences, Torah Pointers, and more. There is little that exhibits extreme wealth. The only gold in the whole exhibit is in the embroidery of the Torah curtains. Silver is the most common precious metal. A second focus is on the achievements of the community: benevolance societies, the first printed Jewish books and the opening of Jewish colleges. A third focus centers on the everyday habits of the people: Jewish family life, holidays and ceremonies. Here and there thoughout the exhibition are dotted Portraits of the solid burgers of the seventeenth through nineteenth centuries. At its best, it appears, life for these people was solidly middle class.

Suddenly, there are no more rich artifacts, just pictures depicting the catalogueing of objects sent to the Jewish Museum in Prague, and simple handmade religious objects dated Theriesienstady (a "showcase" concentration camp in Czechoslovakia), 1944. It is in this last section that the feelings of foreboding overwhelm the senses. There is nothing that can be said. Only a child's drawing and a crude hand carved star of David are silent testimony os the persistence of a faith in life at a time when words and even the flesh may be silenced but the mind and spirit lives on in freedom.



Clef de synagogue. Prague, fin du XIXe siècle (cat. no 97)

Commerce & Administration Students Association

CASA

The Commerce & Administration Students' Association recently held their nomination period for the election of the 86/87 Executive. Nominations were accepted from March 24 to April 4, resulting in the following positions being filled by acclamation:

President	Flora Zottola
V.P. Student Affairs	Grant Smith
V.P. Finance	John Boffin
V.P.Academic Affairs	Jill Appelbaum
V.P. Liaison	Michelle Feder
V.P.'s Non-Academic Affairs	Rich Blackburn
	Ross Britton
V.P.'s Marketing	Laurent Tavec
	Henry Tran

For commerce students wishing to participate in C.A.S.A. there are many other areas and activities we organize that need a large amount of input, including the following appointed positions:

Co-ordinator, Queen's Case Competition
Co-ordinator Blood Drive Committee
Editor & Advertising Committee,
The Exchange (Commerce Newspaper).

Planning for next year will begin in May, so now's the time to contact us! Phone or visit our offices

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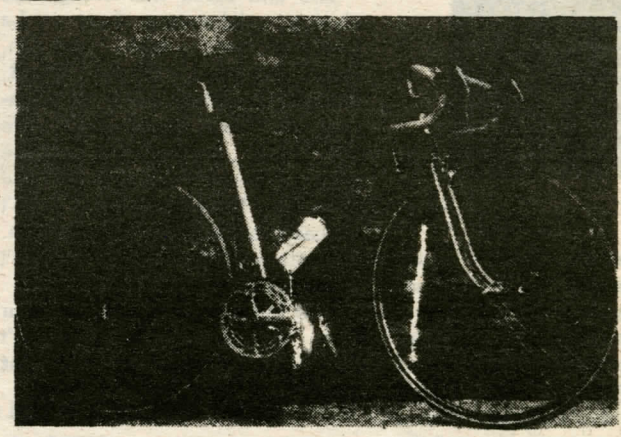

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Cine - Flash en Gros

par Elie Castiel

Si à l'Outremont, la Semaine du Cinéma Polonais se termine ce soir à 21h30 avec *Le Meneur de Bal* (Wodzirej) de Feliks Falk, celle du cinéma marocain se poursuit à la Cinémathèque québécoise jusqu'au 20 avril.

Contrairement aux autres cinématographies maghrébines (Algérie, Tunisie), celle du Maroc semble être la moins répandue en territoire occidental et encore moins en sol nord-américain. Faute d'appui financier de la part des autorités gouvernementales, le Maroc n'a produit qu'environ 20 longs métrages depuis son indépendance en 1956 jusqu'en 1980.

A l'exception du film *Les Mille et une mains* (Alf yad wa yad) de Souhel Ben Barka, qu'un nombre restreint a pu voir il y a quelque temps à la cinémathèque ou à Radio-Canada, cette cinématographie nationale nous est totalement inconnue ici. **La Semaine du Cinéma marocain** nous offre donc l'occasion de combler cette lacune, d'autant plus que tous les films programmés sont d'après 1980. Des 12 oeuvres proposées, nous constatons une nette divergence dans le choix des thèmes abordés.

Avec *Le Jour du Forain* (ce soir à 18h35) de A. Derkaoui et *Le Coiffeur du Quartier des Pauvres* (samedi à 20h35) de M. Raggab, les deux réalisateurs montrent des réalités sociales de leur pays: l'exploitation du riche sur le pauvre et la dureté de la vie.

La lutte pour la survie semble être le constat principal dans *Le Grand Voyage* (ce soir à 20h35) de M. Abderrahmane.

Une certaine vérité historique nous est montrée dans *44' ou les récits de la nuit* (vendredi à 18h35) *Shéhérazade* (déjà présenté) et *Poupées de Roseau* (en reprise dimanche à 18h35) de J. Ferhati. Trois autres films - *La Braise* (déjà présenté) de Farida Bourquia, seul film programmé réalisé par une femme, *Guérisseuse* (samedi à 18h35) de M. Tazi, *Les beaux jours de Shéhérazade* (déjà présenté) de Farida Bourquia, seul film programmé réalisé par une femme, *Transes* (dimanche à 15h00) de A. El Maarouni, un documentaire sur un important groupe musical marocain, "Nass El Ghiwane", et une coproduction avec le Sénégal et la Guinée, *Amok*, traitant du problème de l'Apartheid en Afrique du Sud - complètent la programmation.

A noter qu'à l'occasion de cette événement, une exposition d'oeuvres de peintres marocains du Québec et du Maròc se poursuit au même endroit.

Par ailleurs, quelques films importants sont encore à l'affiche, *Anne Trister* (au Parisien 3) est un film sur l'absence, la séduction, mais en même temps une étape, une moment dans l'existence où tout doit être remis en question, bousculé, pour remettre sa vie en ordre. Une oeuvre signée Léa Pool (*La Femme de l'Hôtel*, *Strass Café*) et interprétée avec une profonde sincérité par Louise Marleau et une étonnante Albane Guilhe.

Après *Et Vogue le Navire* (E la nave va), Federico Fellini, dont la rétrospective se poursuit jusqu'au 29 avril au Conservatoire d'Art cinématographique, s'attaque au média qu'est la télévision. Mais *Ginger et Fred* (au Parisien 4 et au Kent) ne semble, après tout, qu'un très beau poème sur la nostalgie et la vieillesse que le cinéaste a composé avec moins de verve et d'enthousiasme qu'auparavant.

Dans *Pouvoir intime (au Berri 4)*, *Yves Simoneau nous prouve que le cinéma québécois peut franchir des frontières hors du territoire local. Il y est parvenu en réalisant un thriller psychologique qui nous captive du début à la fin.*

Oeuvre baroque que celle de Fernando Solanas, Tangos ou l'exil de Gardel (au Berri 5) où le réalisateur aurait gagné à condenser un peu plus son scénario, par moments, chargé. Mais les airs au rythme des bandonéons nous font oublier cet écart.

Egalement à voir, *L'Histoire officielle* (à l'Ermitage et au Cinéplex), *Rouge Baiser* (au Berri 2), *Trois Hommes et un Couffin* (au Berri 3) et *Hannah and her sisters* (Place du Canada).

La programmation du printemps au cinéma Parallèle a débuté avec *Le Régime sans Pain* de Raoul Ruiz et se poursuit avec *L'Eveillé du Pont de l'Alma*, du même réalisateur, *Les Vidangeurs*, de Camille Coudari, du 26 avril au 2 mai et du 3 au 31 mai, une série de vidéos dont le plus imposant *Charles Bukowski: Folies ordinaires* risque d'être fort révélateur.

Finalement, on nous annonce, en conférence de presse, que le Festival des films du monde fêtera cette année son dixième anniversaire et se tiendra du 21 août au 1 septembre, dans les cinq salles du Parisien et aux Théâtres Maisonneuve et Port-Royal de la Place des Arts. Mis à part une forte participation de la République populaire de Chine pour les films et des compagnies canadiennes à Télévidcan, une nouvelle section du Marché du film, aucune autre nouvelle ne nous a été annoncée.

A scene from Fred and Ginger.

CRSG TOP 30 for the week ending April 18, 1986.

	Artist	Album, EP or Single	Label
1*	Three O'Clock Train	Wig Wam Beach	Pipeline Rec.
2*	Various	It Came From Canada	OG
3	Violent Femmes	The Blind Leading the Naked	Slash/WEA
4*	Sturn Group	Century Ho!	Green Fuse
5*	Nils	Sell Out Young	Psyche-Ind.
6	Cramps	A Date With Elvis	New Rose
7*	S.C.U.M.	Born Too Soon	Psyche-Ind.
8*	Asexuals	Contemporary World	Psyche-Ind.
9*	Teenage Head	Trouble In The Jungle	Warpt
10	Vipers	Outta The Nest	Lolita
11*	Ripcordz	Circular Motion (demo)	Independant
12	Jesus & Mary Chain	Psychocandy	WEA
13*	Secret Act	My Neighbourhood	VOT
14	Fabulous Thunderbirds	Tuff Enuff	CBS
15*	Paula Clarke	Baby Be True (EP)	W&B Records
16*	Jackie Washington	Is You Or You Ain't (single)	Roto-Noto
17*	Deja Eric	Run Voodoo (demo)	Independant
18	Jegsy Dodd & The...	Wine, Bars, & Werewolves	Probe Plus
19	Husker Du	Candy Apple Grey	WEA
20*	Merik Trout Pact	Dawn (demo)	Independant
21	Colourfield	Colourfield Mini LP	Chrysallis/MCA
22*	Various	Ultimatum	Psyche-Ind.
23	Ministry	Twitch	Sire/WEA
24	Creepshow	Fu Man Chu	Criminal Dam.
25	U.K. Subs	In Action	RFB Records
26	Various	Big Beat Beach Party	Ace Records
27*	39 Steps	39 Steps	Line Records
28	Del Lords	Johnny Come Marching Home	EMI/Capitol
29	Charlie Pickett	Route 33	Twin Tone
30	Rhythm Pigs	Rhythm Pigs	Mordam

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Back Alley takes awards

by Diedtra Henderson

Concordia student dramatists' strong showing at last week's Quebec Drama Festival attests to the almost magical ability of the theatre department to churn out high caliber actors and actresses on a shoestring budget.

According to Theatre department chair Gerry Gross much of the credit for their collective success goes to the performers themselves. "The impetus, the initiative is theirs," Gross said.

Former students like Jon Cuthbert and Vittorio Rossi of the **Back Alley Players** worked on extra-curricular theatrical endeavors in addition to in-class requirements, he said.

"What seems to be happening is they are making their own theatre in this area. In a way, they're creating an alternative theatre."

The Back Alley Player's production, *Danny and the Deep Blue Sea*, a two-person play by John Patrick Shanley starring Antoinette Taddeo and Robert Austern made off with best actor, best actress and best production awards.

Taddeo sizzled in the role of Roberta, Gross said. "She takes risks. She has so much vitality it takes your breath away," he said. When she attacked Austern in the play, the audience was so engrossed, "you could hear 450 people take their breath, it was so evocative."

Back Alley Players consists mainly of students or recent graduates who rehearse and stage productions at Concordia. The department, with only the Chameleon and D.B. Clarke theatres at its disposal, lacks adequate space for classes, productions and rehearsals. Scheduling just prior to the festival was tight, he said.

"I'm not saying we can't manage it. I'm saying there is an imbalance. There is an awful lot of activity going on." With bone-crunching budget cuts looming, he admits that now is not the time to expect any corrections to that imbalance of space.

Other awards given Concordia-related plays included *Home Free*, directed by Joseph Cazalet which brought home a prize for technical proficiency as well as most promising new performer for Simon Barry.

Vittorio Rossi's *Little Blood Brother*, was deemed best new play. Mark Camacho, as Frank, won the best supporting actor award.

Rossi was pleasantly suprised by all the attention given his new play by the media and public. A representative from a Toronto even offered to publish the one-act play about the aftermath of a friendship taken a step too far.

Although many have requested the play be given a longer run, Rossi is faced with the reality of lack of financial backing to cover space rental and advertising expenses.

The festival was the play's first run in front of an audience. Their overwhelmingly positive response "was the biggest moment in my life. I swear to god," he said.

"Way back when I began to write this play, I said my main objective was to entertain. I think I accomplished that."

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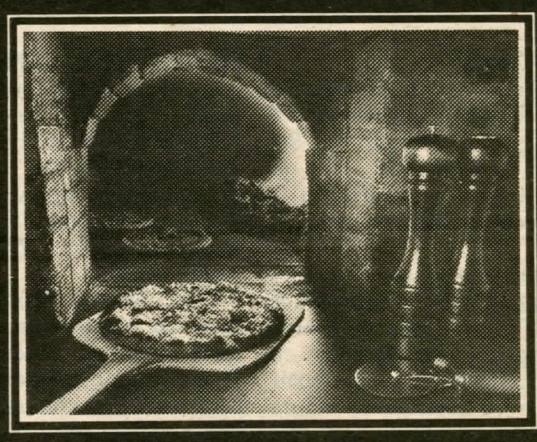

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(F) — Language of instruction is French

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Discovering Photography 2: (E) Suggested age group — 13 to 16 years old. This course is designed to stimulate each student's creative curiosity. Topics for discussion will include camera techniques, special darkroom effects and the photo story.

Photo One: (E&F) An introductory course featuring camera basics, the use of colour slide film, and some black-and-white darkroom work.

Photo Two: (E&F) Refinement of technique is emphasized in this intermediate level course.

B & W Darkroom Techniques (E&F) For students who want to improve their basic darkroom skills and also learn the special effect of solarization.

Informal Portraiture: (E&F) Through practical picture-taking sessions, students learn the elements of portraiture.

Creative Composition: (E) A unique opportunity to learn the elements of photographic composition.

Color Printing: (E&F) Students learn the three most important methods of making colour prints: Type-C printing from negatives, Cibachrome printing from slides and Ektaflex.

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Photo Retouching and Airbrush Techniques: (E & F)
Zone System: (E & F)
Figure Studies — The Nude (E & F)
Fashion Photography: (E)
Video Production: (E)
Large Format Photography: (E)
Infrared B & W Photography: (E)
Night Photography: (E & F)
Zone System 2 — Landscapes: (E)

EVENING WORKSHOPS

Macro and Close-Up Photography: (E)
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Photographing Works of Art: (E)
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Dance Photography: (E)
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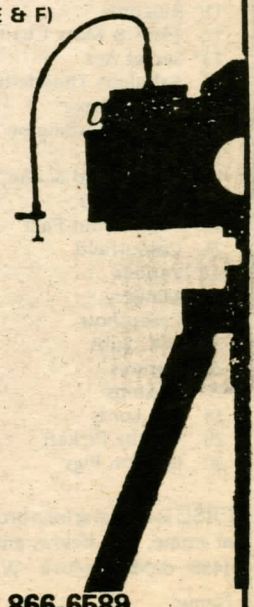
Buyer's Guide Evening Workshop: (F) FREE



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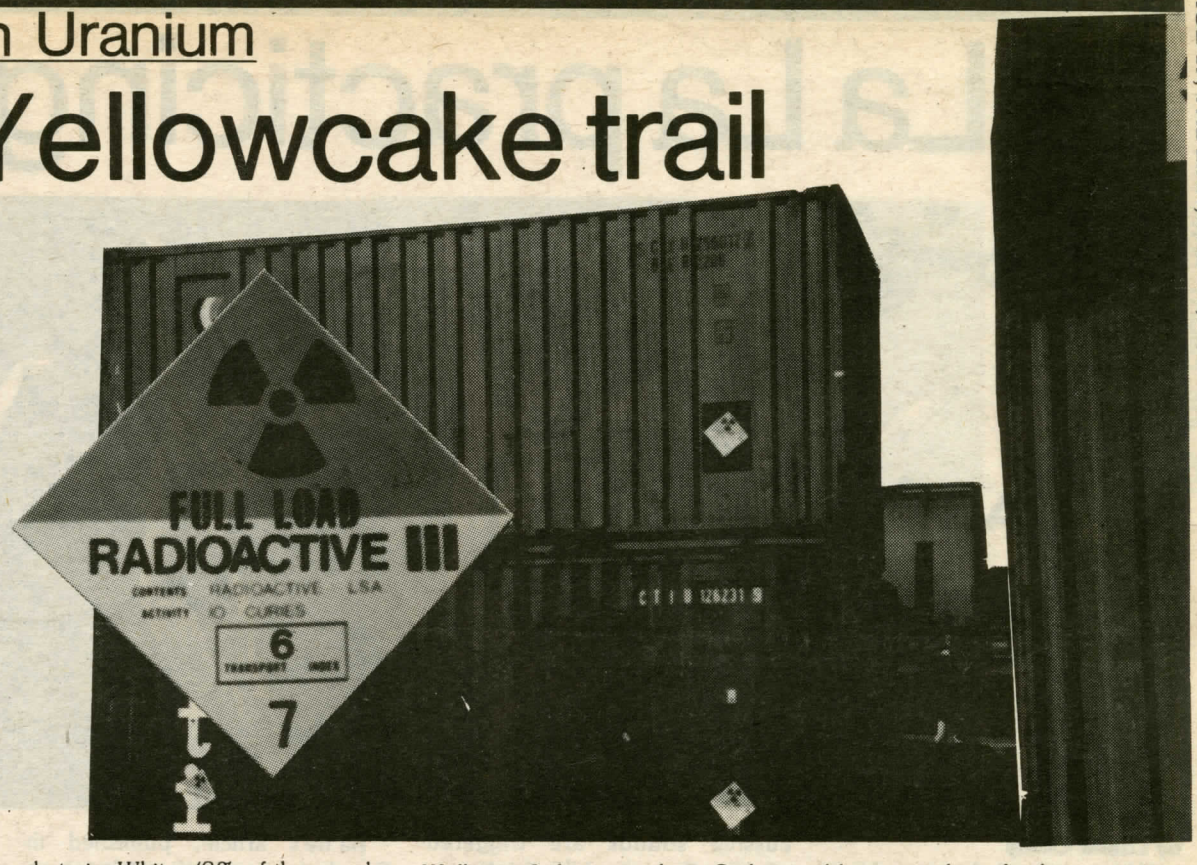
Canada processes Namibian Uranium

Following the Yellowcake trail



On April 20, a Norwegian ship called the Thorscape will enter the port of Montreal. Part of the ship's cargo will be several 12-ton containers of yellowcake uranium taken from Namibian mines by Rio Algo Ltd. against international Law. The uranium will then be transported to the Eldorado Nuclear Ltd. reprocessing plant in Port Hope Ontario.

Before the ship leaves the port, it will have become the first target of the non-violent civil-disobidience protests of the Direct Action Network Against Nuclear Racism.

The Network is a coalition of anti-nuclear, anti-apartheid, environmental, peace and native rights activists who have joined forces in a long-term campaign with two goals. "Our first aim end the importation of stolen Namibian uranium through the port of Montreal on the ships of the Christensen Canadian African Lines," said Philippe Duhamel the group's spokesperson.

Eldorado, a crown corporation, has been processing Namibian uranium at its Port Hope reprocessing facility since 1972.

The United Nations Council on Namibia decreed in 1974 that no Namibian resources could be taken from the country without the coucil's permission, putting the resources into trusteeship as long as the South African government remains in control. The country is under the direct control of the South African government.

The decree gives the council and those acting on behalf of the council the consent to seize Namibian resources on behalf of the people of Namibia.

Eldorado Resource's public relations officer, T. David Smith, said the company operates in compliances with the Canadian government's policy on imports from South Africa.

When External Affairs minister Joe Clark explained the Canadian government's policy towards imports from South Africa two months ago, he left room for canadian companies with current contracts in South Africa to fulfill them.

"Eldorado will continue to fulfill its contracts... as those contracts expire, that will be it," said Smith. The Eldorado contracts will expire in about two years.

Smith said the validity of the Namibian council decree is a matter to be decided by external affairs lawyers and doesn't question the fact the government ingnored the decree.

Duhamel's group wants an immediate cancellation of the crown corporation's contract to handle Namibian uranium. "Eldorado Nuclear's collaboration with the apartheid regime of South Africa is a flagrant violation of international law," he said.

Nobody is breaking international law," Smith said. "...no new contract could be entered into... current outstanding contracts would be fulfilled and that's what we're doing... We're following the minister's statement."

One of South Africa's most creative claims, is that it's doing Namibia a favour by retaining absolute power. It ignores the fact that only 12 per cent of Namibia'a gross domestic product actually remains in Black hands even though Blacks make up 83 per cent of the population. Until recently Blacks were forced to live on small arid reserves, called "homelands" in South African rhetoric. Whites (8% of the population) control 2/3 of the land including mineral-rich areas.

The United Nations, the World Court and numerous international pressure groups have repeatedly warned South Africa that they are illegally ruling Namibia, and that they must withdraw their 100 000 troops and hand the government over to the people. But martial law persists, multinationals, like Debeers still mine Namibian resources and the White minority still controls the Black and Coloured majority.

Earlier South African attempts at complete South African Annexation of Namibia were stopped because world pressure wouldn't allow it. Elections were held in 1978 but the 40 opposition parties would't participate calling them a farce. The choice was limited to two White-ruled parties.

Finally in 1983 South Africa decided to drop all pretentions of there being an autonomous Namibian government and assumed direct leadership.

Pockets of resistence do exist, as well as SWAPO (the South West Africa People's Organization), which is recognized internationally as the real representative of the Black Namibians.

The Direct Action Network's second concern centers around the Eldorado Nuclear uranium mine at Wollaston Lake in northern Saskatchewan.

"While Eldorado Nuclear Ltd is acting as accomplices with racism abroad, it is also guilty of racism at home by operating a uranium mine on native land against the will of the inhabitants of the region," said Michel Desrochers, a member of the group.

The Network is demanding that the Ministry of Energy, Mines and Resources, the ministry responsible for Eldorado Nuclear, close the Collin's Bay B Zone uranium mine.

"The mine represents a major threat to the health of the native people, who demonstrated their almost unanimous opposition to the mine by participating in a three-day blockade of the mine last summer," said Desrochers.

A delegation from the Network delivered a statement of protest to the Montreal office of Energy, Mines and Resources on April 4, demanding that Minister Pat Carney announce plans to cancel Eldorado's contract to process Namibian uranium and close the Collin's Bay B Zone mine. The groups warned that they would begin a campaign of civil disobedience if no action was taken. As yet the group has not received a reply.

The Network is preparing at least three non-violent civil disobedience actions for the months of April, May and June, coinciding with the monthly arrivals of the uranium shipments from South Africa. Actions are also being organized by affiliated groups in Toronto, Vancouver and Ottawa.

"We cannot rely on the government to do what is necessary", said Desrochers. "Ordinary people must cease being passive reactors to government policy and begin to act for themselves. Breaking laws which enable a greater injustice to go on is a moral imperative."

Liai Motamedi, the information officer of the United Nations council on Namibia, said that the council is currently taking a Dutch company to international court for mining Namibian resources. She couldn't give the name of the company. Motamedi said that the council acts in the interests of the Namibian people.

Features Collective

La La La practicing human sex

by Diana Colby

TV screens and drum machines, electric guitars and lazer beams... add this to a choreograher's dream and what you're looking at is a "21st Century Show!"

The "show" is the multi-media dance performance Human Sex choreographed by Edouard Lock and performed by his Montreal post-modern dance company La La La Human Steps.

"It's a new type of show... music, dance, theatre — all on one stage," says La La La's manager George Skalkogiannis.

Human Sex, which premiered in Vancouver last spring and appeared in Montreal for the third time, Feb. 20-23, is the most recent of four choreographies Lock has created for La La La.

Since the company's debut six years ago, Lock and his six dancers-musicians have stimulated interest and recognition with their innovative and off-beat dances Lily Marlene in the Jungle, Oranges and Businessman in the Process of Becoming and Angel. Oranges captured Canada's choreographic prize, the Chalmer's Award, in 1982 while dancer Louise Lecavalier and actress/vocalist Frederike Bedard won New York perfomance awards, Bessies, for their parts in Businessman.

Human Sex, like Businessman, situates performer and audience within a high-tech, multi-media context in which the contemporary, punk-rock sensibility pervades...

The blackness of the theatre meets at one point of illumination, the stage. Suspended above and around the stage, TV sets flash images, sometimes static, sometimes word messages, sometimes strange, dream-like faces. Musical instruments and complicated, electronic devices complete the setting. Steel, claw-like arms reach upward from one particular contraption, a lazer beam musical machine. When the beams are intercepted, percussive sounds are triggered vibrating throughout the theatre.

In one scene, composer and musician Randall Kay interrupts the lazer beams with his bass, striking notes which are electronically transformed into a screeching chaos. When asked why he is making so much racket, he answers: "Uuh... trying to find a new medium of expression, I think."

"They're marching to the same pulse, the same beat as rock video," says Gazette dance critic Linda Howe-Beck. And they're attracting the same popular crowds.

Since its Vancouver premiere, Human Sex has travelled to Seattle, San Francisco, Paris, Amsterdam, Italy, Ottawa, New York, Calgary... the list goes on and on.

And invitations keep pouring in asking the company to appear in places like Hong Kong and Israel and partake in events such as the Holland Dance Festival, Expo '86 and the L.A. festival, September '87. By the end of La La La's touring season, (June, 1986), Human Sex will have been performed approximately 85 times. Most post-modern dance rarely enjoy more than six performances.

Also, Human Sex sold out the 650-seat Spectrum theatre when it first appeared in Montreal last fall. Montreal post-modern dance normally draws an average audience total of 50-100.

This multi-media, contemporary approach to dance is not particular to Lock, explains Howe-Beck. He has tapped into something which was already begun.

"New Dance" is the term used by Sally Banes, in her article New Dance New York to describe the trends which have emerged in the New York dance scene over the past few years.

After Lock graduated from the Montreal modern dance company Groupe Nouvelle Aire and gathered experience working in Montreal, he visited New York and familiarized himself with some of the trends.

Bane's article, published in Parachute magazine's catalogue on the Montreal Festival of New Dance last fall, points out, as a major shift, the increasing tendancy to fuse music with dance.

The contemporary music score composed by Louis Seize and Randall Kay is an integral part of the entire performance in Human Sex.

LA

One moment, the music dictates the movement convulsing the dancers' bodies as the metallic sounds appear to sear through their minds and souls.

The next instant, dancers interrupt the abrasive music slicing the lazer beams with sharp hand gestures. The result is a combined and designed anarchy.

The use of popular genres and allusions to popular performance styles is another trend which constitutes an entire stream in new dance, says Banes. She cites works by New York choreographer Barbara Allen who makes dances which resemble B-movies and Harlequin romances, the group Kinematic which uses a punk/new wave style and still others who make reference to breakdancing and electric boogie.

Lock's dancers, dressed in the typical black of the punk movement, interprets this popular genre to its limits. Lead dancer Lecavalier, in her merry widow corset, black tights and running shoes, hurls herself aggressively through the air crashing on top of another dancer who then proceeds to do the same landing dangerously atop the light-framed Lecavalier.

Lock's technique and style again has its roots in the New York new dance innovations. Banes describes this shift in post-modern dance as a "fascination with the viruosity of speed and endurance... a new, raw, almost shocking energy in contrast to the serene dances of the previous generation."

One other Montreal company, O Vertigo, also share this "catch your breath" style says Howe-Beck. Yet, while O Vertigo's attitude has a lightness to it, Lock is sometimes very black, pessimistic.

Lock has developed a vocabulary and a technique which is pretty particular to him, says Howe-Beck: "... this whole business of daredevilry — taking risks..."

And from what she's heard, his language is far-out even by New York's standards.

Lock's performance offer a rare combination, says founder of Montreal's Tangente Danse Actuelle, Dena Davida. His spectacular and contemporary presentation appeals to one of the largest commercial audiences yet, at the same time, he's exciting the artistic community with his new language in dance.

"He's a ground-breaker," says Davida. "People are excited because its very special movement, very athletic, like gymnastics."

Like gymnastics, the split-second thiming is crucial in Human Sex. As dancers arc through the air destined for a jolting impact with the florr, another will swing aroung at the last possible instant to catch the dancer or soften the blow.

LA

But it's more than just athletics, explains New York Times' dance writer Anna Kisselgoff in her article October 6, 1985.

"The way they toss themselves in the air and how they land on each other, the position in which they are caught, or the angle at which one tilts to another's chest — all this movement symbolism defines a relationship."

This new "language of gesture" is an off-shoot of the current intellectual fascination with structuralism and semiotics, says Banes in her New Dance New York article.

Structuralism and semiotics is a communications study into sign systems and symbols within a given culture.

Artists experimenting with these theories emphasize the individual elements which make up the artistic whole: the letters which make up the word, the shots which make up the film sequence or the multi-media which make up the dance performance.

Often, the elements of one medium or several media combined are manipulated or juxtoposed in unusual and self-reflexive ways.

And often, the manipulated and juxtaoposed elements, in effect, add up to one thematic expression:

"Risk creates passion because it stimulates hope." This is Lock's coda for Human Sex.

In the choreography, Lock is taking risks. He is breaking down the conventions of dance, establishing a new movement language and incorporating elements from other media to further his expression.

Graceful arm extensions and pretty pirouettes are transformed into abrupt hand movements and dangerous horizontal spins. Dance sequences are followed by theatrical skits and punctuated with breathless phrases: "Catch my love, my love..."

The dancers, as human beings, are also taking risks. Their daring stunts and dark, punk image challenge conventional social beliefs.

Lecavalier, as she hurls herself through the air, appears to be straining to release herself from traditional binds.

The concentration of toned muscle which gives Lecavalier her strength and the small fake moustache pasted above her upper lip further twist traditional signs and symbols.

On Lock's stage, there are no limits to the risk-taking.

"... a language of despair that jolts us into realizing that we are witnessing and living with a fin-de-siecle malaise." This is how dance professor and writer Iro Trembeck describes Lock's expression in Dance in Canada, winter '86.

LA

But, at the same time, there is a desperate optimism, a dynamic which emerges and, which in turn, creates passion.

"Human Sex is about being human together — about attempting and failing and succeeding and being stronger than you thought you could be," writes Vancouver Sun dance critic Susan Mertens in her article, April 4, 1986.

In Human Sex, Lock gives the audience a glimpse of that strength in dance, that hope in life.

Campus radio activity going places

"Radio could become an art form. The duty of art is to suggest alternatives to the present. In this sense all art is anti-environment. It vibrates with strange rhythms agitating, percussing, raising, depressing, unbalancing, hurling us into new modes of perceiving, thinking and doing."

Murry Schafer on Radical Radio

by Scott T. Burlingham

Radio as art? It is hard to think this could ever be the case by listening to commercial radio. Across the dial the listener is assaulted — or perhaps anesthetized — by increasingly bland and unadventurous programming. That is the case with mainstream radio. College radio is a whole new world.

"We try to expose the public to music that they wouldn't normally hear", says Paul Gott, station manager and D.J. at Concordia's student station, CRSG. The music broadcasted b college stations ranges from the most obscure independent acts to the more popular bands on major labels like the Cocteau Twins, REM, the Smiths and New Order. The playlist of college stations has been described as "bottom 40" as opposed to commercial radio's fodder of mega-hits.

For lack of a better term, college radio is the supplier of alternative music to the public. But alternative is a word that intimidates many and is often misunderstood. With college stations, the term can be applied literally.

"Campus radio stations will play everything from blues to country to contemporary new music and in that sense they are extremely important," says Maureen Corbet, a promotional director with WEA records.

College radio programming usually covers the fields of classical, jazz, reggae, R&B, talk shows and news in addition to their regular diet of new music in the form of programs with such intiguing titles as CRSG's "Music for Psychotics and Their Loved Ones."

There are almost 90 student radio stations in Canada and about 20 have an FM license which means that the audience size increases dramatically from the restricted cable FM situation. Even stations like CRSG, on cable FM, have larger audiences than one might expect. But for most stations, it is impossible to have accurate audience statistics since the money to conduct ratings is seldom available.

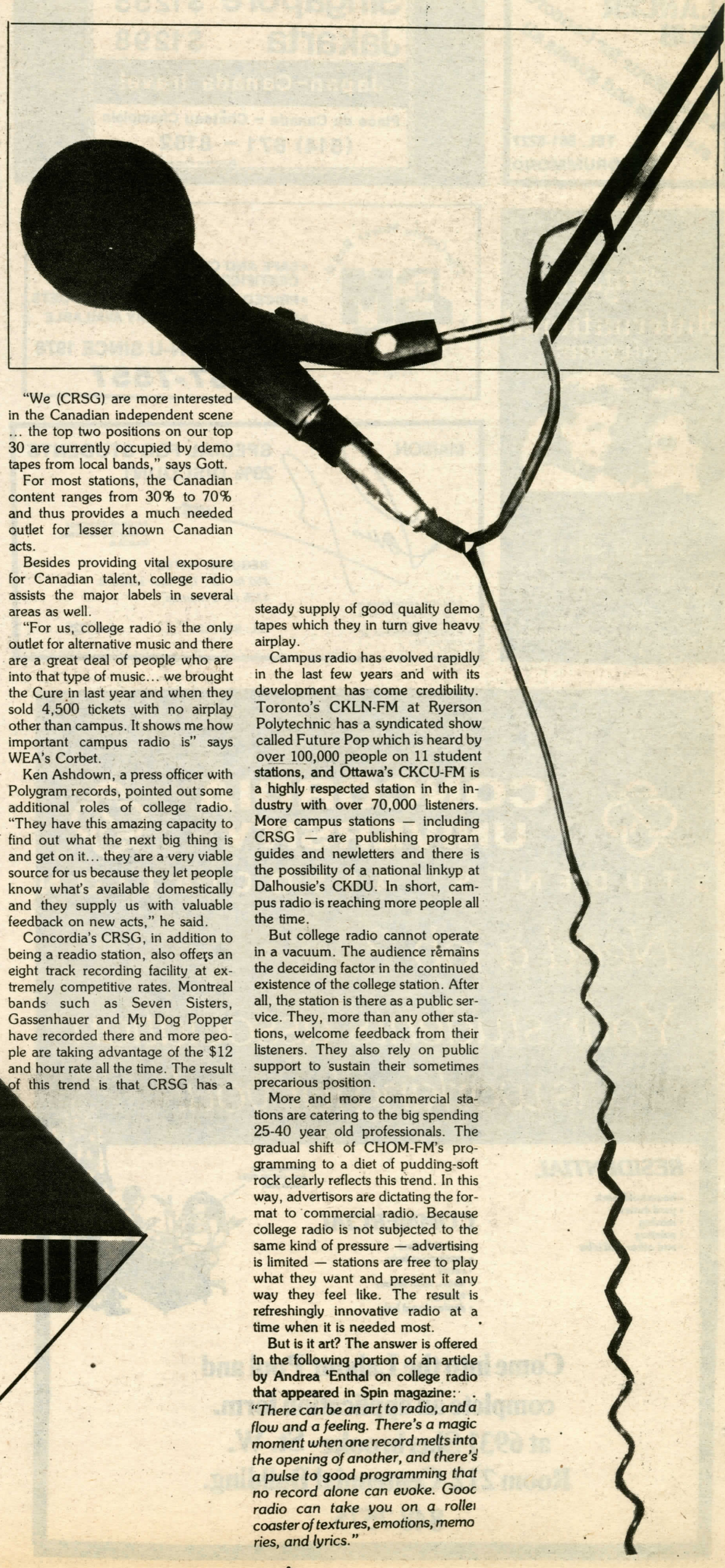
Obtaining an FM license is the goal for most cable FM student stations. According to Lucy Eudet, assistant to the regional director at the Canadian Radio-Television and Telecommunications Commission (CRTC), "over 95% of applicants receive an FM license." But this figure is deceiving because even if a college station obtains its FM license, it is still faced with many problems unique to its situation.

First and foremost among these problems is funding. College stations rely primarily on university funding with some additional revenue coming from minimal advertising and funding drives. If student association funding is cut, the station cannot survive. Such was the case at CHSK-FM, the University of Saskatchewan station which ceased to exist in 1985.

Most or all of the money obtained by the stations is put directly back into the operation. Of the over 13(people who work at CRSG, none receives a wage, even though the work load is often heavy. "The average day goes from 3 PM to 12 six days a week" says Paul Gott.

When and if a station receives its FM license, it must meet the requirements of the CRTC although, according to Lucy Eudet, "they are not subject to the same strict regulations as commercial stations."

The most important of the regulations is the Canadian content rule that requires stations to include a minimum of 30% Canadian material in their broadcasts. This isn't much of a problem to maintain for most college stations. Concordia serves as a good case in point.



"We (CRSG) are more interested in the Canadian independent scene ... the top two positions on our top 30 are currently occupied by demo tapes from local bands," says Gott.

For most stations, the Canadian content ranges from 30% to 70% and thus provides a much needed outlet for lesser known Canadian acts.

Besides providing vital exposure for Canadian talent, college radio assists the major labels in several areas as well.

"For us, college radio is the only outlet for alternative music and there are a great deal of people who are into that type of music... we brought the Cure in last year and when they sold 4,500 tickets with no airplay other than campus. It shows me how important campus radio is" says WEA's Corbet.

Ken Ashdown, a press officer with Polygram records, pointed out some additional roles of college radio. "They have this amazing capacity to find out what the next big thing is and get on it... they are a very viable source for us because they let people know what's available domestically and they supply us with valuable feedback on new acts," he said.

Concordia's CRSG, in addition to being a readio station, also offers an eight track recording facility at extremely competitive rates. Montreal bands such as Seven Sisters, Gassenhauer and My Dog Popper have recorded there and more people are taking advantage of the $12 and hour rate all the time. The result of this trend is that CRSG has a steady supply of good quality demo tapes which they in turn give heavy airplay.

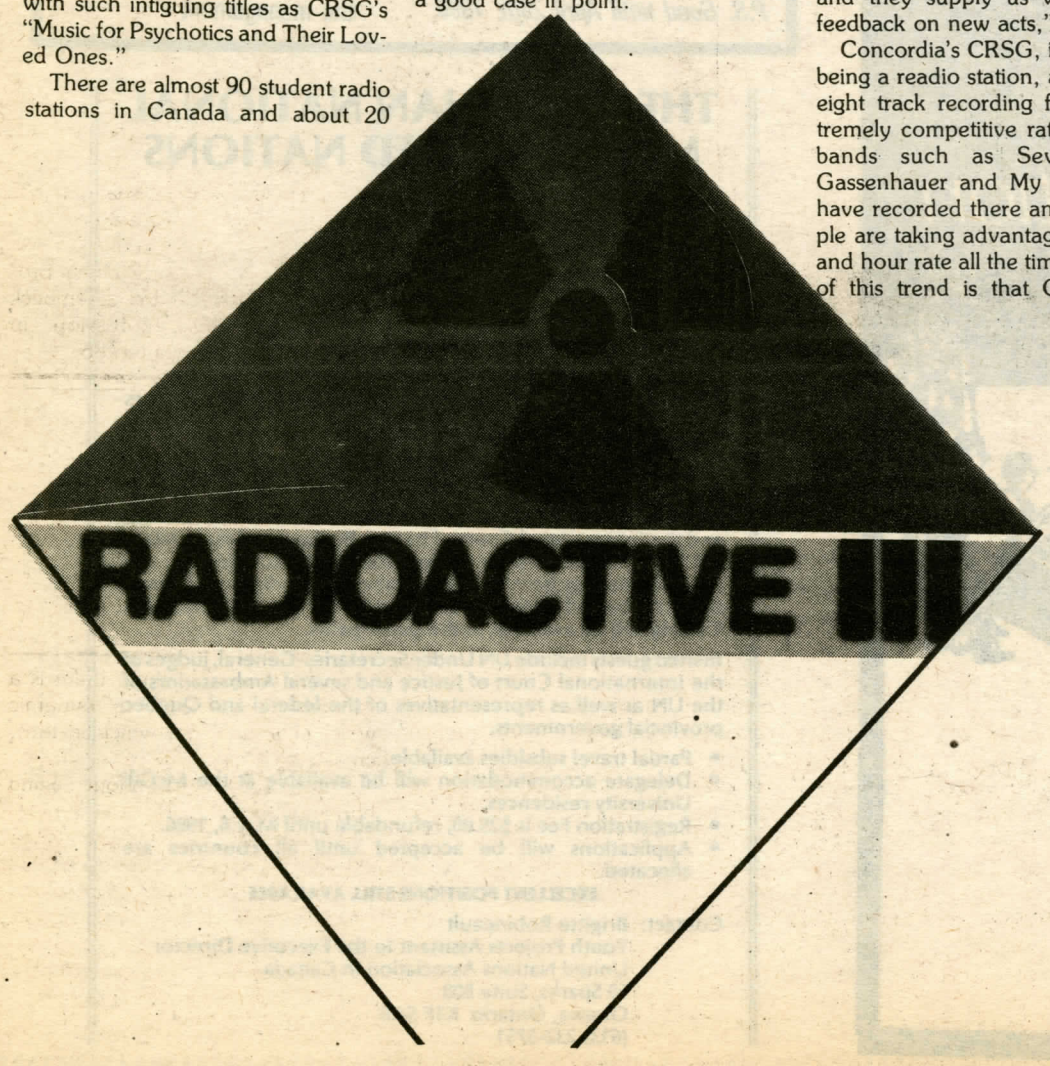
Campus radio has evolved rapidly in the last few years and with its development has come credibility. Toronto's CKLN-FM at Ryerson Polytechnic has a syndicated show called Future Pop which is heard by over 100,000 people on 11 student stations, and Ottawa's CKCU-FM is a highly respected station in the industry with over 70,000 listeners. More campus stations — including CRSG — are publishing program guides and newletters and there is the possibility of a national linkyp at Dalhousie's CKDU. In short, campus radio is reaching more people all the time.

But college radio cannot operate in a vacuum. The audience remains the deceiding factor in the continued existence of the college station. After all, the station is there as a public service. They, more than any other stations, welcome feedback from their listeners. They also rely on public support to sustain their sometimes precarious position.

More and more commercial stations are catering to the big spending 25-40 year old professionals. The gradual shift of CHOM-FM's programming to a diet of pudding-soft rock clearly reflects this trend. In this way, advertisors are dictating the format to commercial radio. Because college radio is not subjected to the same kind of pressure — advertising is limited — stations are free to play what they want and present it any way they feel like. The result is refreshingly innovative radio at a time when it is needed most.

But is it art? The answer is offered in the following portion of an article by Andrea 'Enthal on college radio that appeared in Spin magazine:

"There can be an art to radio, and a flow and a feeling. There's a magic moment when one record melts into the opening of another, and there's a pulse to good programming that no record alone can evoke. Gooc radio can take you on a rolle coaster of textures, emotions, memo ries, and lyrics."



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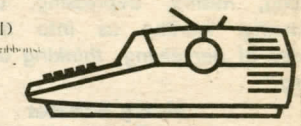

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One sided conversations

by Ann McLaughlin

Montreal is the second largest city in Canada with a population of over 2.5 million people. Montrealers like to think that in comparison to other North American cities the same size, our city is a very safe place to live. In fact, in terms of cirminality, Montreal ranks as the fourth safest city on the continent.

Some citizens would give credit for the safety of the city to the police force. A recent test of opinion said that 78 percent of the people were satisfied or very satisfied with the protection given by the MUC police.

The chairman of the MUC Public Security Committee, Guy Descary, gives credit (for the high quality of life) in the city to its citizens. "It is our way of life to leave the other guy alone."

"The mentality of the people," added Descary, "is such that, as long as the emblem is visible, the mere presence of authority discourages potential wrong doers, and gives the sense of protection to others. Consequently, few citizens actually have direct contact with the police."

Those who have come into contact with the police disagree.

For them all is not well within the MUC force, and the power inherent with positions of authority is being taken too far. Incidents of police harassment, racism and abuse have become an aberrant reality.

Ronald Rock, Interim Director of the black Community Council of Quebec (BCCQ), an organization which coordinates activities between 11 different black community groups in the city, said that a "major and horrendous" problem exists in relation to the black community.

"There are significant numbers of harassment cases reported to the council, the problem is not slowing down either but continuing to intensify."

The Asian community of Montreal also has problems in police matters. Fo Niemi, Executive Director of the Centre for Research Action on Race Relations, said their problems are not of open confrontations with the police but, "half-linguistic and half-cultural."

Niemi said Asians have a cultural tendency not to make their problems public, but rather solve them within the family network. "Victims of theft who need police service might be afraid to ask for it. In the case of a recent immigrant, he might not know how to get it," said Niemi.

The growth of the Asian community in Montreal has been a recent phenomenon in the past ten years, said Niemi. In the same period, the entire make-up of Montreal has changed. The distinctions among people are no longer anglo-franco, but have become multicultural.

But Descary does not acknowledge that major problems exist between the MUC force and the ethnic minority groups, qualifying the particular incidents as being isolated in nature and resulting from lack of communication.

"It is a fact of life that Montreal is not a melting pot." We have more freedom to live together the way we are, but at the same time this isolates many ethnic groups from the ways of the majority.

"Ethnic groups must become more sensitive to the majority. You must adapt to the life of the people you go to, do not ask people to adapt themselves to you," added Descary.

The City of Montreal, however, clearly acknowledged the existence of tensions between the two groups and established a minorities advisory committee, last February 21st., to counsel the president of the MUC Executive committee, Michel Hamelin, on multicultural relations.

The committee is composed of 12 members, selected from over 225 candidates from multicultural groups involved in improving race relations around the city. Also appointed to the commettee were four aldermen. Their mandates is to promote tolerance respect and understanding among citizens, and to fight racism within the structures of city government.

The advisory committee was set up by the MUC government after a recommendation following studies conducted on the relations between the MUC police and visible minorities by the Centre of Research Action on Race Relations (CRARR) (according to Wayed Malik, president of CRARR.)

"Recommendations were made", said Malik, "to the different departments of the MUC, informing them of discriminatory practices and methods to eliminate them. And the police force was used as a focus of the study because it is their most important department employing over 5000 individuals."

Descary does not expect that the new advisory committee will have much of an impact on changing the overall operations of the police force.

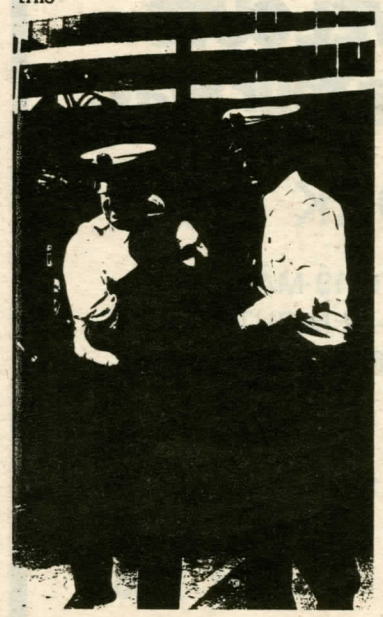
"I expect increased sensitivity of the police to the needs of the different people that make up Montreal," said Descary, "which in turn will make them more aware as to why we do things, in regards to the enforcement of certain laws and legislation."

But Ronald Rock and Wayed Malik maintain the problems are not one sided and that changes must occur within the police force itself.

"Changes must be made to the police complaints committee", said Malik. "If an officer commits an atrocity to a person of different ethnicity, he is protected by the system. About 95 percent of cases reported to this committee are thrown out, mainly because this committee belongs to the police department."

The MUC police complaints committee is composed of four senior police officers and three civilians who meet behind closed doors.

Malik said that the advisory committee is expected to follow through with recommendations to change this



Advisory Committee Chairman, Robert Kouri, a former member of the Canadian Council for Multiculturalism, could not comment on the specific intentions of the committee until further studies are conducted, but said one of their goals was to encourage the participation of ethnic groups in the city's public service.

The Committee wants to see changes in the police department's ethnic composition. Presently, only 8.5 percent of the force's 4410 policement are non-francophone (meaning mostly anglophone whites). There are five black officers and one Asian.

Rock said that in order to prevent racial problems the MUC must develop a police force with a greater proportion of persons from the various cultural communities." If more black officers were employed to interact with black youths," said Rock, "tensions would be reduced and many unnecessary situations could be avaoided."

"If a black officer walks a beat in the Cote des Neiges area and sees a youth walking with a bag in his hands, he won't automatically assume that he has stolen something."

Louise Gagnon-Gaudreault, Director of the police technology program at Maisonneuve CEGEP, said that an increased number of police officers from different backgrounds would definitely help reduce racist acts of abuse if the Officers were appointed positions in districts respective of their ethnicity.

But this is not the case in Montreal. The Policeman's Brotherhood will not permit this type of discrimination. Rookies in their first year, are appointed to stations where they are most needed. After an initial period, the officers are free to apply for transfers to districts of their own choice.

Guy Descary said the officers will usually change dstricts every few years so aa to acquire well-rounded experince thus bettering their chances for promotion.

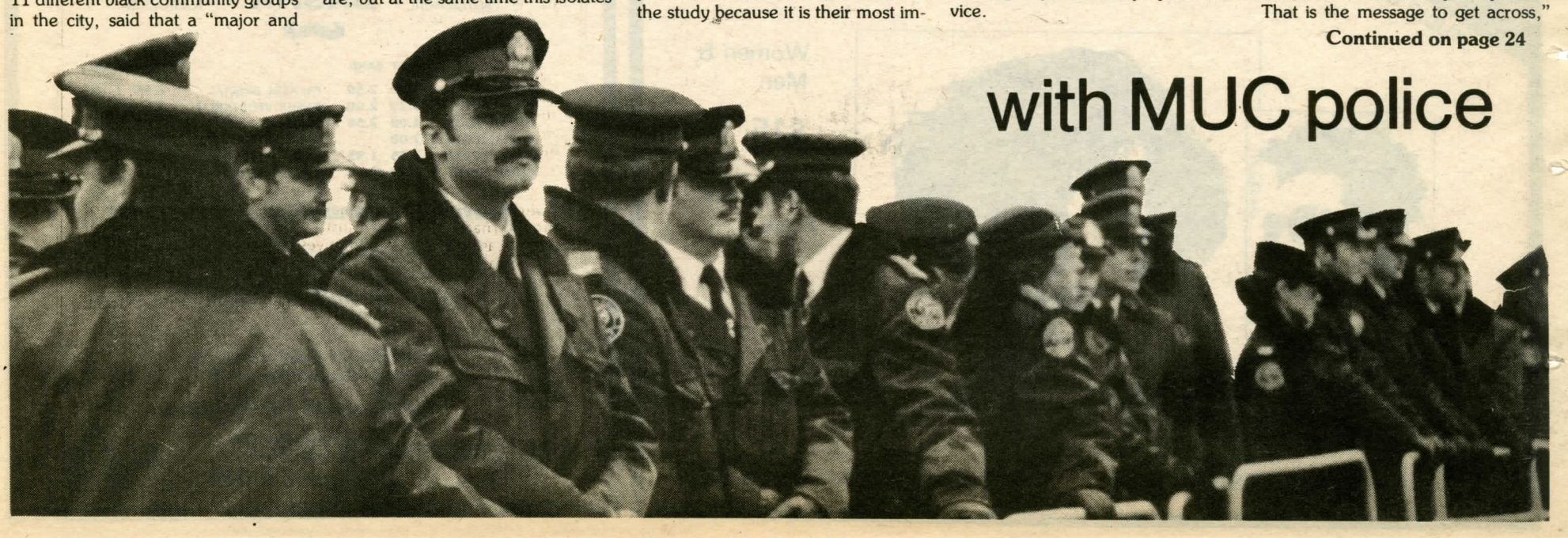
"We cannot make police ghettos", said Descary, "an officer will want to eventually obtain a better position, like detective for example, they don't want to enter the force as first class policemen and die as first class policemen."

Among the recommendations made by the CRARR the need for minorities on the force was highlighted.

"If more ethnics were to be dispersed on the force, officers would be less likely to bring their personal prejudices to work", said Malik, "It would deal with racism in the police itself as well as sensitize society on the whole, by showing that the force is multiracial and multicultural.

Added Malik, "A black officer in a white community is not there as a black officer but as a policeperson. That is the message to get across,"

Continued on page 24



with MUC police

with the police

Continued from page 23

added Malik.

Descary said that the MUC police force is more than willing to hire inidviduals from ethnic backgrounds. And six months ago, officers engaged on a recruitment campaign visiting the highschools within the MUC region, including those of high ethnice concentration.

But so far statistics prove that the police profession has failed to attract persons from the minority groups.

Malik said that the institution practices discriminatory hiring practices built into the system itself without even knowing it.

The heights and weights clause in the hiring procedure is one form of systemic discrimination", said Malik, "which automatically prevents many individuals from being hired."

To become a police officer in the province of Quebec, a male must stand a minimum 5'7", and 5'3" for a woman.

The hiring criteria, said Fo Niemi," is totally unnecessary and has tremendous impact upon women and Asian individuals."

Descary does find that the hiring policies are rigid. "At one point we borrowed the rules from New York but we are trying to change that."

Michel Nicolas, Director of the police technology at Ahuntsic CEGEP, views a culturally diversifed police force as only part of the solution to curbing racial tensions.

"It is interesting in the sense of equal opportunity, but you cannot simply make mathematical equations between the population and the force."

Nicolas said that the problems arising from racial misunderstandings must also be tackled during the education of an officer.

Beginning in September of the next school year, a sociology course examining various ethnic backgrounds will be compulsory in all CEGEPs offering police technology around the province.

For the time being, said Lieutenant Laurent Levis, a MUC police Public Relations spokesman, the only form of multicultural awareness for the MUC officers is obtained from on the job experience and from a two hour speech given to new recruits by the Director of the MUC police Community Relations.

Another determinant of the numbe of minority applicants to the MUC police, is the number graduating from the police academy in Nicolet, where all students of police technology complete their final semester of training.

Raymond Dallaire, a police official from Nicolet, said that almost all minorities which have passed through Nicolet have come from CEGEPs in the Montreal region.

Ther are two French-language CEGEPs, Ahuntsic and Maisonneuve, and one English CEGEP, John Abbott.

Each of the schools must respect a government quota limiting the number of students in the police programs. Ahuntsic allows 115 students, Maisonneuve 85 and John Abbott 67.

Jim Anderson, professor and former chairman of the program at John Abbott, said they receive between 400 and 600 applicants per year, many of them from minority groups.

"We have the applicants but the government won't raise the quotas:"

Anderson adds that it is very unfair because the french CEGEPs accept 90 percent French-speaking white Canadians.

Directors of the programs at both Ahuntsic and Maisonneuve said that the percentage of ethnic students was indeed around 10 percent, but they were just not receiving the applications.

The bulk of the students graduating from Nicolet came from six other CEGEPs from across the province. Rimouski, Three Rivers, Alma, Sherbrooke, Hull and Quebec City, areas of little ethnic diversity.

The minorities advisory committee, being in an embryonic stage, refused to comment as to the time period it would take before they make recommendations to the city. Their secon meeting is scheduled for the end of April, where subcommittees will be formed focusing on the specific areas of concern.

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Sports

«Other teams» big winners at awards banquet

Victor Zilberman (centre) and his wrestlers were honoured at last Monday's athletics awards banquet following their third straight national title.

by Jim McRae

Question: Where are the athletes who have done the most for the school in the past three years recognized the least?

Answer: Concordia's 11th annual Athletic Awards night of course.

For three years running our university wrestling team has captured national honours and for that awesome feat they were listed under the title of "other team sports" on this night. Even the junior varsity hockey team had their own heading. But Concordia's "other team" (the unknowed Stingers) did receive the largest ovasion upon their introduction and at least that was befitting of CIAU title holders.

The top floor of the Loyola Campus Center was filled with Stingers from all walks of life last Monday night. Players, received plaques and tin cups, coaches, gave speeches, and athletic Department representatives, tried unsuccessfully to keep order.

The top four awards came at the end of the evening and went to: Karen Kane, Stingers women's hockey goaltender, received the Sally Kemp Award for outstanding Female Athlete of the Year. The male recipient in the same category was All-Canadian left winger Mark Kosturik of the men's hockey Stingers, he was presented with the Gill Award. Freshwoman Athlete of the Year was Janice McDougall, another hockey standout, and the Freshman of the Year was court star Chris Francis.

The night began on a touching note when women's soccer coach Gerard McKee went through his final functions in the position giving out the team awards. The popular coach himself was presented with a plaque from his own players. McKee is moving west and will be replaced by his team MVP last season Lucy Nucciarone. After McKee women's hockey coach Les Lawton took to the podium and addressed the crowd on the tough time his team went through after the tragic death of team leader Denise Beaudet early in the season.

"If every player in the room would look over at their team mate's stall beside them and then look at it tomorrow and that stall was empty, that's the type of feeling you would get," said Lawton to a silent room.

The Athletic Department showed a bit of class by naming an award after the fallen heroine. Paddy Maloney was the first recipient of the Denise Beaudet Award for her leadership qualities.

For the majority of the night the room was far from silent though, and most of the speakers had a difficult time shouting above the audience. This was clearly evident when football coach Skip Rochette, the fifth speaker on the night, seemed to see that speaking was useless and brought his words to an abrupt end shouting something like, "Concordia has always won and will always to continue to win," and left the podium.

Biagio Caresse on the other hand had everyone's attention while at the center stage to accept an award for his four years of contribution to the men's basketball program.

"I would just like to thank the university for giving the team a court to play on over the years, we don't take that for granted when you consider that the wrestlers don't have a mat," said the graduating foward to a howling room.

The night came to an end at approximately 11:15 and the room emptied faster than you can say Ed Enos, with only a quarter of the crowd sticking around to sip a few brew, most of them the athletes.

Best use of an award Award goes to basketball forward Craig Norman who filled his tin cup with beer during the reception after the ceremonies.

Coach Paul Arsenault explaining why certain members of his men's hockey team couldn't make it to the gala said, "A lot of the players, I'm told, are at home studying."

The Thank You Award goes to Basketball coach Doug Daigneault who thanked everyone including his lovely wife Linda.

Most believable speech went to coach Andy Onorato who spoke of coming so close to winning the national championship in men's soccer this past year. He guaranteed us that that honour will be saved for this year. Be careful coach you don't want to fall into the "other teams" category.

team awards

FOOTBALL

Coach's Award
FRANK MONTELPARE

Offensive Player of the Year
ALBERT CALAGUIRO

Lineman of the Year
GINO CARLACCI

Rookie of the Year
MARTIN FERDAIS

MEN'S SOCCER

Pedro Siunaga Award
most valuable player
ETHELBERT ANTHONY

James Finnie Coach's Award
J.P. KUNZ

Stachrowski Award
rookie of the year
ALEX POLIDARO

Most Improved Player
PETER MITCHELL

WOMEN'S SOCCER

Most Valuable Player
LUCY NUCCIARONE

Rookie of the Year
LOUISE DUFOUR

Most Improved Player
BARBARA NICHOLIS

WOMEN'S HOCKEY

Most Valuable Player
KAREN KANE
JANICE McDOUGALL

Laurie Brodrick Award
most inspirational player
SUZY BEAUDOIN

Most Improved Player
LISA MORGAN

varsity awards

Gill Award
presented to the outstanding male athlete of the year
MARK KOSTURIK

Sally Kemp Award
presented to the outstanding female athlete of the year
KAREN KANE

Freshman Male Athlete of the Year Award
CHRIS FRANCIS

Freshman Female Athlete of the Year Award
JANICE McDOUGALL

Director of Athletics Shield
presented to the student who has made the most meaningful contribution to the administration of the Concordia athletic program
KAREN LICORISH
SCOTT LIVINGSTON

Director of Athletics Shield
presented to the student whose achievement and contributions to the athletic program merit special attention by the director
GRAHAM DADSWELL
RICHARD ENOS
ROB LATTER
PAT MALRONEY
SERGE MARCIL
SYLVAIN MARCIL
GREG MILLER
FRANK MORRIS
PAUL MUSSON
PAT SULLIVAN
DOUG YATES

Merit Award
CRAIG NORMAN
JULIE ROCHELEAU
MARK SIMPSON

Concordia Media Award
SERVE VLEMINCKX
le Journal de Montréal

Russ Blackwell Award
PIERRE BURGH
SCOTT LIVINGSTON

Denise Beaudet Award
presented to the female athlete who displays leadership qualities both on and off the field of play
PATTY MALONEY

team awards

MEN'S HOCKEY

Allan Smith Memorial Award
most valuable player
FRANK MORRIS

Tony Lees Memorial Award
best defensive player
GILES LASCELLE

Father Cass Award
most inspirational player
FRANK MORRIS

Bernie McCallum Award
rookie of the year
ROB BOYLE

Fred Bedford Trophy
most improved player
PAUL BROPHY

Most Valuable
Junior Varsity Player
PAUL BROPHY

Most Improved
Junior Varsity Player
JOHN KUYPER

MEN'S BASKETBALL

Jim Manolakas Award
most valuable player
ROB LATTER CRAIG NORMAN

Coach's Award
BIAGIO CARESSE

John Goettesheim Memorial Award
most inspirational player
CRAIG NORMAN

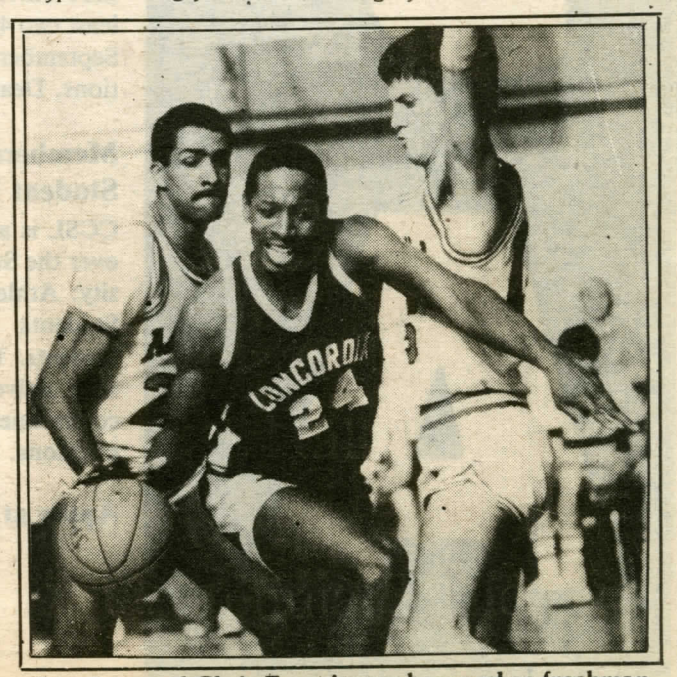
Iron Man Award
PARNELL JOSEPH

Dick Thompson Award
most improved player
KELVIN ROBINSON

WOMEN'S BASKETBALL

Most Valuable Player
CAROLINE MARIOTTE

Most Improved Player
SUSAN ENGLISH



Stinger guard Chris Francis was honored as freshman athlete of the year.

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The chairperson is selected by the Directors to administer and chair Board meetings, usually held every two weeks. Good diplomatic and human relations skills are required and a working knowledge of meeting procedure is helpful. You need at least 4 hours of free time a week. This is *not* a paid position but there is a small honorarium. Deadline: April 25.

Orientation Program Director

Orientation, which takes place in August and September, is designed to welcome both new and returning students to Concordia. Both social and academic events are planned. This is a major project involving a substantial amount of time during the summer. Honorarium available.

Deadline: April 25.

Senators (10)

Senate is the highest academic decision-making body in the university. CUSA appoints 10 undergraduate students out of a total membership of 37. (Up to 5 senators may be from Arts and Science, the rest from the 3 other faculties.) You must be free for at least two 4 hour meetings a month starting in September 1986. These are *voluntary* positions. Deadline: April 30.

Members of Concordia Council on Student Life

CCSL is a university body with jurisdiction over the Student Services area of the university: Athletics, Guidance, and the Dean of Students. One half of the members are students. The upcoming year promises to be very active and exciting. A high degree of commitment is required. These are *voluntary* positions. Deadline: April 30.

Apply at SGW — Hall Building
— room 637
Loy— Centennial Building
— room 217

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By Julie or Marissa

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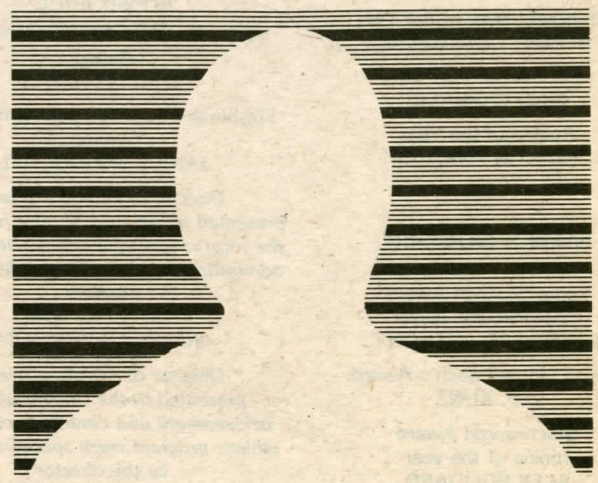


PART-TIME OMBUDSMAN

Position: part-time ombudsman
Requirement: member of faculty
Term: two years (renewable) beginning June 1, 1986
Remuneration: course remission or stipend

Deadline for applications or nominations: May 2, 1986

Please send applications or nominations to:
Dr. Patrick Kenniff,
Office of the Rector,
BC-204,
SGW Campus.

CONCORDIA UNIVERSITY

Sports

From the horse's mouth

Ah springtime! The sweet smells which fill the air; the flowers showing off their brilliant colours; the birds singing their familiar songs and the children out frolicking in the fields once again...

For some, however, the season of new beginnings means nothing more than papers, exams and other tidbits left until the last minute. For us students, the changing weather comes only in the form of less expensive heating bills.

Another reason why normal people enjoy spring is because it marks the beginning of both the hockey playoffs and the baseball season. Once again, we, as students, strike out. This is why I believe that both the National Hockey League and Baseball's Major Leagues are extremely inconsiderate and that they should revise their respective schedules so that they don't conflict with *our* schedule.

Let's take a look at the NHL playoffs for example. It all began last Wednesday night (Apr. 9) and will no doubt continue on until even the blackflies are sweating. The preliminary round (the first and the shortest of four) is already over but not before having occupied TV screens across Canada for five out of seven nights (ending Tue. Apr. 15).

Those of us who watched the Canadiens-Boston Bruisers series were fortunate enough that it lasted only three out of a possible five games, thus allowing us two extra nights of study. Just when one thought it was safe to return to the desk, however, what was on the tube Sunday night but another hockey game; even if it was just the St. Louis Blues vs. the Minnesota North Stars. Hockey is hockey though, especially when it's playoff hockey. The same thing happened on Tuesday night and for no better reason than the fact that four of the teams involved had the nerve to extend their best of fivers to the limit.

For those of us who managed to step outdoors last night for a quick breath of air, the divisional finals will get under way tonight and the hottest ticket going is the Canadiens-Hartford series. It promises to be a dandy and should it stretch to the limit as many speculators predict, (all the series from this point on are best of sevens) it will then end no later than April 27.

After that comes the conference finals and last but not least, (Pant! Pant!) the Stanley Cup championship series. Hopefully, if things move along quickly enough, we'll be able to see Gretzky do his romp around the rink sometime before next year's first batch of mid terms.

•••

The start of the baseball season also serves as a large burden to the procrastinating student. The league opener must be watched no matter which two teams are involved. This year it happened to be the Detroit Tigers vs. the Boston Red Sox. (Yawn!) Still it's been a long wait since we witnessed Joaquin Andujar throw everything but baseballs in that climactic seventh game of last year's World Series between the Royals and the Cards.

The Expos' opener happened exactly twenty four hours later (Apr. 8). But hark! It was not televised. It was on the radio, however, and well...who can resist Duke when he starts mouthing off about how great he was when he wore the Dodger Blue. The following night, as stated earlier, marked the beginning of the hockey playoffs.

What does all this mean? It means that between Mon. Apr. 7 and Tue. Apr. 15, there were but two days in which there was no major sporting event on TV or radio. The spare time was made up, however, as NBC broadcasted their first baseball "game of the week", a fourteen inning thriller between the Mets and the Phillies last Saturday afternoon. This was followed up the next afternoon by a CBC showing of the Expos-Cards game. And let's not forget the Expos' home opener on Tuesday afternoon, another extra inning nail biter.

•••

If I may be so brave as to suggest an NHL playoff format which would be better suited to the interest of us students, the best would be if they were to be held in September before the start of the regular season. The teams could play off according to the final standings of the season before and we could all sit back and enjoy them minus the pressure of papers and deadlines.

If this idea seems strange then perhaps the season should be split down the middle and the playoffs played during the Christmas break. They could combine the statistics of both the first half of the season in progress and the last half of the preceeding season in order to determine the mid season matchups.

As for baseball? It's much simpler. Just start the season three weeks later. The only flaw there, however, is that the Olympic Stadium groundskeepers would be stripped of the pleasure of shovelling all the snow off the field the day before the Expos' home opener. Make any sense otherwise?

So for all you groggy-eyed coffee-drunk student/sports buffs, too-da-loo until next year and...oh yeah! Let's not forget that the United States Football League season has been switched to the Fall. Phew!

CONCORDIA FINAL STANDINGS

	GP	W	L	T
VARSITY FOOTBALL				
NON CONFERENCE	2	1	1	
LEAGUE	7	3	4	
PLAYOFFS	1	1		
OVERALL	12	5	7	
MEN'S SOCCER				
LEAGUE	10	8	0	2
PLAYOFFS	3	2	1	
WOMEN'S SOCCER				
GAMES PLAYED	6	4	1	1
PLAYED	15	0	15	
NON CONFERENCE PLAYED	13	0	13	
OVERALL	28	0	28	
MEN'S HOCKEY				
QUAA	20	7	12	1
PLAYOFFS	3	1	2	
NON CONFERENCE	15	8	7	
OVERALL	38	16	21	1
MEN'S BASKETBALL				
LEAGUE	12	11		
PLAYOFFS	3	1		
NON CONFERENCE	12	10	2	
OVERALL		22	5	

WRESTLING CIAU NATIONAL CHAMPIONS

5 GOLD
3 SILVER
1 BRONZE

Summer Intramural schedule

AT S.G.W. CAMPUS (Victoria School Gym)

ACTIVITY	DAY	TIME	INST./SUPER	COST*
Aerobics	M,W,F,	12:00 noon — 1:00 p.m.	Margaret Collins	$15
Aerobic Fitness	T,Th	12:00 noon — 1:00 p.m.	Tina Shubert	$10
Ballet Jazz	M,W	1:00 p.m. — 2:00 p.m.	Evelyne Medelice	$10
Ballroom Dance	F	4:30 p.m. — 6:00 p.m.	Danse Ecole Suzanne	$15
Classical Ballet	T,Th	5:00 p.m. — 6:30 p.m.	Elaine Aidelbaum	$15
Dancercise	M,W	5:00 p.m. — 6:00 p.m.	Elaine Aidelbaum	$10
	T,Th	5:00 p.m. — 6:00 p.m.	Jocelyne Blick	$10
Kung Fu (White Crane)	M,W	3:00 p.m. — 5:00 p.m.	Lorne Bernard	$10
Modern Dance	T,Th	1:00 p.m. — 2:30 p.m.	Danielle Gaumerd	$15
Tae Kwon Do	M,W,F	6:00 p.m. — 8:00 p.m.	Mike Gregory	$15
Tae Kwon Do (novice)	T,Th	6:00 p.m. — 7:30 p.m.	Mike Gregory	$15
Weightroom	M-F	12:00 noon — 8:00 p.m.		$5

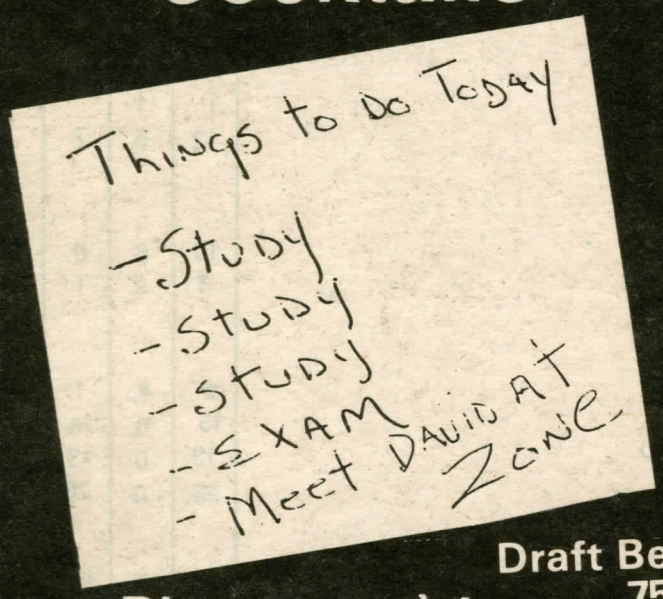
AT LOYOLA CAMPUS (Loyola Athletic Complex)

ACTIVITY	DAY	TIME	INST./SUPER.	COST*
Aerobics	M,W,F	12:00 noon - 1:00 p.m.	Renee Mendelson	$15
Aerobic Fitness	T,Th	12:00 noon - 1:00 p.m.	Mauzi Kalousek	$10
Aerobic Workout	T,Th	5:15 p.m. - 6:00 p.m.	Jackie Fefer	$10
Good Morning Aerobics	T,Th	8:00 a.m. - 8:45 a.m.	Renee Mendelson	$10
Badminton	W,F	7:00 p.m. - 10:00 p.m.	Don Lee	$ 5
Ball Hockey League	T,W,Th	6:30 p.m. - 10:30 p.m.	Greg Tyler	$75/team
Basketball (pick-up)	T	7:00 p.m. - 10:00 p.m.	Karen Licorish	Free
Outdoor Club	TBA		Roshan Bhojwani	$10-15/tr
Soccer (outdoor)	W	6:00 p.m. - 8:00 p.m.	Pat Sullivan	Free
Softball League	M,T,W	6:00 p.m. - 8:00 p.m.	Mike Martin	$50/team
Volleyball	M,Th	7:30 p.m. - 10:00 p.m.	Steve Hard	$5
Weightroom	M-F	9:00 a.m. - 8:00 p.m.		$5

* *Please note that all activities are free to students registered for the summer '86 academic session at Concordia University (must present yellow copy of contract). All classes are also open to the general public for an additional $5.*
Registration office hours: 9:00 a.m. - 6:00 p.m. starting April 7th.

ZONE MINI
au coeur central

Cocktails



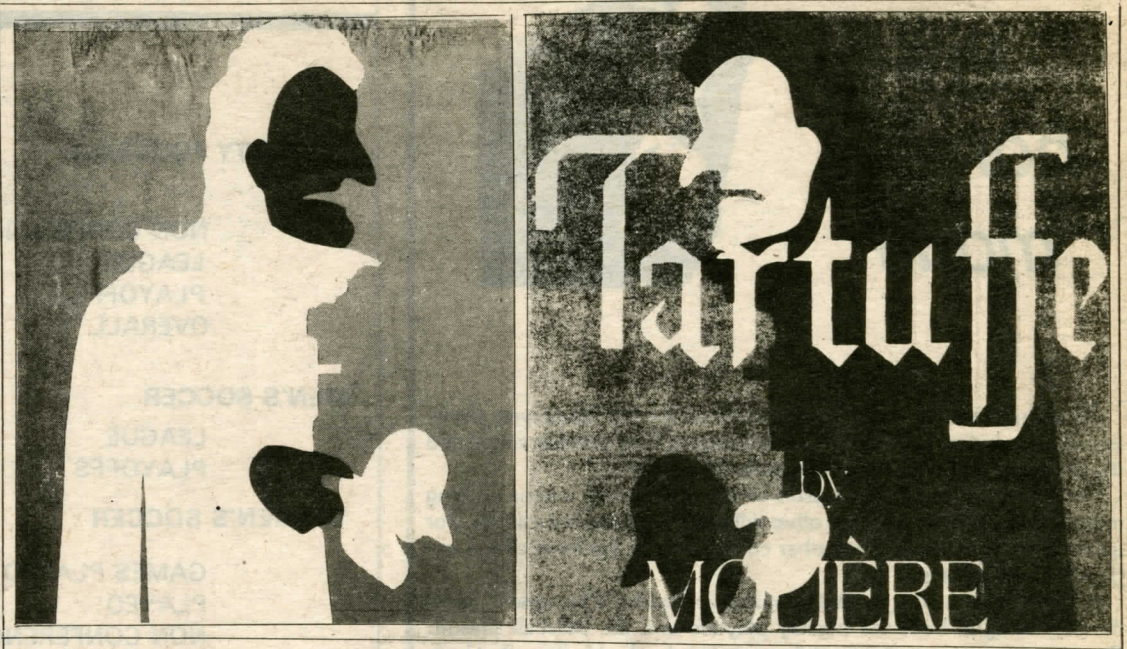
Draft Beer 75 ¢

Bienvenue à tous

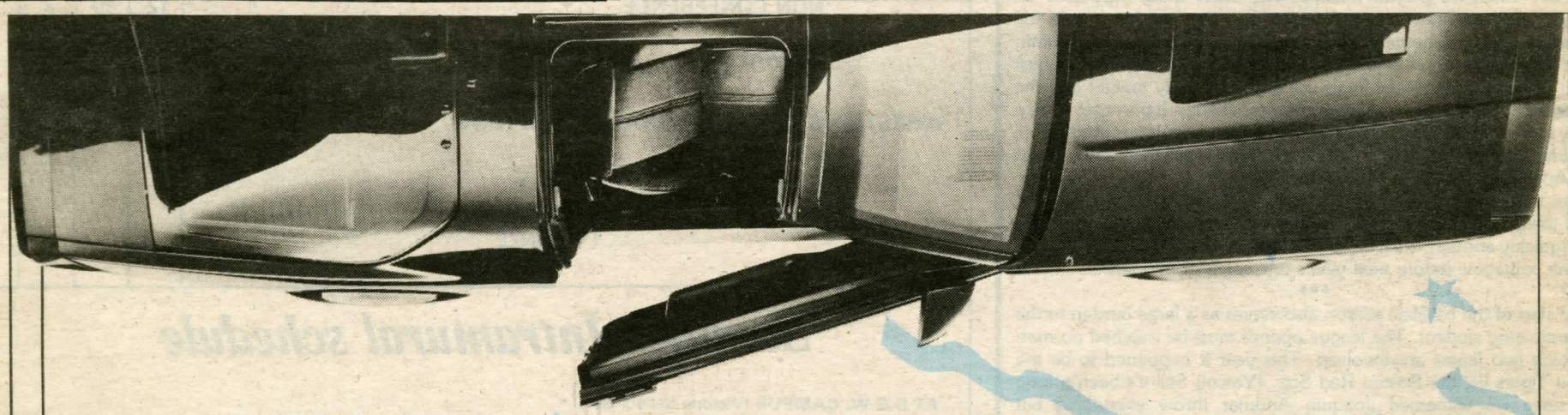
lundi à dimanche
16h00 à 22h00

1236 rue Drummond Tél. 876-1388

Department of Theatre
CONCORDIA UNIVERSITY
Faculty of Fine Arts



Directed by Joel Miller with Philip Spensley as Tartuffe
APRIL 15 through 20
D.B. Clarke Theatre Tuesday through Sunday at 8 pm
Hall Building
Sir George Williams Campus Matinee Saturday at 2 pm.
ADMISSION $3. STUDENTS AND SENIOR CITIZENS $2.
box office: 848-4742
Proceeds from the Thursday evening performance will be donated to the University's Capital Campaign.
Sunday evening's performance will include a signed performance for the deaf.



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